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No. 502.
[New Issue.]

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As in his previous delightful volume of *Sonnets by Living Writers*, Mr. Waddington has here freely used his own personal taste; and, however we may dissent from some of his judgments, we are clear gainers thereby. To take no account of those few poets whose name Death has enabled him to add to his roll of immortals, Mr. Waddington's book contains some good sonnets which have not been before included in any similar anthology. Among these may be mentioned two by Burns, both fine and characteristic, though we do not

share Mr. Waddington's high opinion of the final couplet in that "On Hearing a Thrush Sing," nor admire the introduction of alexandrines. Another happy addition to the sonnet gallery is Horace Smith's "On a Green House," despite the rhyming of "holy" and "holly." We are clear gainers, we repeat, by these additions, as well as by others; whereas we are not losers by his omissions, which can be found in other selections. Among the more recent singers now included for the first time in such a book, the most important are Dean Milman and George Eliot; but we prefer to give as specimens of Mr. Waddington's gleanings the following by two writers less known to fame. The first is by Alice Mary Blunt, and if it be, as is said, the authoress's sole composition in verse, it deserves a place among the beautiful curiosities of literature:—

"A DISAPPOINTMENT.

"Spring, of a sudden, came to life one day.
Ere this, the winter had been cold and chill.
That morning first the summer air did fill
The world, making bleak March seem almost
May.
The daffodils were blooming golden gay;
The birch trees budded purple on the hill;
The rose, that clambered up the window-sill,
Put forth a crimson shoot. All yesterday
The winds about the casement chilly blew,
But now the breeze that played about the door,
So caught the dead leaves that I thought there
flew
Brown butterflies up from the grassy floor.
But someone said you came not. Ah, too true!
And I, I thought that winter reigned once more."

The other is by George Morine, who printed his poems for private circulation only. It contains nothing but an image, and that a not very original one, but it is ingeniously carried out.

"SUNSET.

"Day—like a conqueror marching to his rest,
The warfare finished and the victory won,
And all the pageant of his triumph done—
Seeks his resplendent chamber in the West:
Yon clouds, like pursuivants and heralds drest
In gorgeous blazonry, troop slowly on,
Bearing abroad the banners of the sun
That proudly stream o'er many a warrior's crest.
In the azure field a solitary star
Lifts its pale signal, and the glorious train
Of errant sunbeams, straggling from afar,
Reform their glittering ranks, and join again
Their father Phœbus, in his golden car,
Whose panting steeds have snuffed the western
main."

The many critical questions raised by Mr. Waddington's selection and in his notes we do not feel it necessary to discuss at any length. Although Mr. Dennis had been as bold before him, we admire the "courage of the opinion," rather than the opinion itself, which could banish Sir Thomas Wyatt from his due place in the front of British sonnet-writers to the cold shades of an appendix. To have given him the Earl of Surrey for a companion was, perhaps, considerate to Wyatt, but shows strange insensibility to the sweetness of Surrey's numbers. A similar narrowness of literary sympathy marks the note on Lamb; and we cannot see the use or justice of his comparative depreciation of Charles Turner's exquisite "Letty's Globe." The comparison between the "grandeur" of the sonnets of Mr. Rossetti and those of Shakspeare and Milton strikes us as particularly unhappy—as none has ever thought of "grandeur" as a notable characteristic of

Shakspeare's sonnets. In short, Mr. Waddington's critical sagacity is more evident in his selection than in his comments; but the book may fairly claim an honourable place beside his own previous volume on the shelf devoted to the literature of the sonnet.
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In his present volume Mr. Freeman is happy in having a tolerable unity of subject. The history of Venice is the key to the right understanding of the debateable lands that skirt the Eastern coast of the Adriatic. Yet Venice itself is but a link which binds them all to the mightier past of the Roman empire. The origin of Venice was due to the struggle of the ideas of Roman organisation to find a refuge against the invaders before whose onslaught the power of Rome fell to the ground. In Aquileia, Mr. Freeman shows us the shrunken remnants of the great Roman colony, once the bulwark of Italy at her North-eastern corner, which was the forerunner of the mediaeval greatness of Venice. At Trieste and at Pola, he shows us the remnants of other colonies by which Rome strengthened her hold of the confines of Italy. Then at Spalato a new period of Rome's existence meets the eye in monuments of unmistakeable grandeur. Before the spread of the arms and laws of Rome, an equal civilisation had spread within her dominions; and from the once barbarous province of Illyricum came the man who strove vigorously to give new life to the Roman rule. Diocletian of Salona, when he had finished his work of reconstructing the Roman empire, retired to his native Dalmatia, and, in the building of his mighty palace at Spalato, left a mark of his intellectual force. With this Mr. Freeman has already made us familiar in his "Historical Essays;" but he still has something to add, especially as regards architectural details.

But Spalato was well-nigh the last record

of Rome's greatness. Aquileia and the rest of the colonies fell before the invaders, and their glory passed away. Venice arose slowly amid the lagoons; and we go back northwards to see how Venice extended her sway over some of the cities of the main land, while the rest passed into the hands of the Archduke of Austria. How Venice warred against the cities of the Dalmatian coast may be learned at Zara. How, in later days, Venice was the protector of that coast against the inroads of the Turks many places tell. Ragusa has a history of its own, for it survived the downfall of the Byzantine power, and remained till this century an independent commonwealth. It fell under the dominion neither of Venice nor of the Turks, but retained the traditions of a far-off past.

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Most of these sketches of Mr. Freeman have been published previously; but they have a cumulative interest when read together, and they gain a significance of their own. The volume is adorned with simple pictures of architectural details which serve to whet the reader's curiosity. We shall be surprised if this book does not do something to bring the Dalmatian coast into the sphere of the researches of enterprising tourists. It certainly assigns sufficient reasons for turning our footsteps in that quarter, and it gives sufficient guidance for an intelligent understanding of the monuments which there exist.

M. CREIGHTON.

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The Jebel Jurjura, or mountains of the

Kabyles, to which Mr. Barclay takes us, lie in sight of, and only a day's *diligence* drive east from, Algiers. A French military post, now known as Fort National, lies in their midst, and furnishes a base for travellers. The hills rise to a range of limestone summits, the highest of which attains 7,542 feet above the Mediterranean, and is covered with snow for half the year. As in the mountains of Corsica, the forms of the lofty crags repeat themselves in the spurs which sink in elegant lingering curves into the dead-level of the coast plain. Olive-forests cover the lower slopes; and their fruit, the gathering of which adds a picturesque incident to the country-life, is the chief natural wealth of the district. Higher up, the precipitous hillsides are, from April to June, bright with corn, and the mountain-paths shaded by groves of cork-trees and ilexes. The climate, severe in winter and changeable in spring, the ordinary season for travel, does not become unpleasantly hot for Europeans till after Midsummer. The atmosphere has the indescribable colour and transparent brilliancy of the farther south, and the mountains glow with hues so rich and varied that a Northerner can hardly believe in them except at moments when they are before his eyes.

Mr. Barclay is, however, in this volume, sparing both in his drawings and descriptions of nature. The inhabitants of this mountain paradise were the first objects of his interest. Leaving behind the meannesses of modern French villages, he and his companion, provided with a tent and a cook in order to avoid the discomforts of native hospitality, plunged into the heart of the hills. Their first encampment was fixed close to the establishment of some French missionaries who maintain schools fairly well attended by the native children. But they do not seem to make converts. Although a Kabyle excused his countrymen for the abandonment of their mosques by the remark that Allah had long since abandoned them in the day of battle, and could not, therefore, expect their continued devotion, the tribes seem in no way disposed to turn to the forms of worship of their conquerors. The French *colon's* practice is, indeed, but a poor recommendation to the faith he is supposed to illustrate.

Before the French conquest the Kabyles frequently indulged in petty warfare, and they have more than once risen in revolt; but the country twelve months ago was perfectly tranquil, though, to judge from these verses of a native song, its new masters and their ideas have hardly yet made themselves popular:—

"The day on which 'bon jour' was revealed to us,
We received a blow on the nose. Blessings have
ceased."

"The day on which 'frère' was revealed to us,
We received a kick on the knee. We waded in
shame up to the breast," &c.

To strangers, as soon as they are convinced that their presence does not mean fresh Government interference or a new road, the Kabyles are perfectly friendly. On one occasion Mr. Barclay put oriental feelings to a somewhat severe test by planting his tent and painter's umbrella close to the road by which the women descended to fetch water.

But all difficulty was got over by a friendly remonstrance and compromise.

Much information is given as to the customs, industry, and dress of the inhabitants. Each village has a chief chosen by the votes of the heads of families. The social unit is the family; its possessions are held in common and administered by the father; at his death, by the most capable son. The gains of each member go into the common fund. Women do not inherit. The provisions for marriage and divorce are singularly practical and elaborate. A covered resting-place near the gates of each hamlet serves as the village club, where both men and women spend a great part of the day gravely conversing, or carrying on some quiet handicraft. Besides husbandry, the life of the Kabyles is filled up with simple industries, for which their implements are of the most primitive kind. Their elegant pottery is produced without the aid of a potter's wheel, and their woven stuffs without a shuttle. These home-made stuffs are worn in a very picturesque fashion. Mr. Barclay cannot praise enough the grace of the groups and figures which throng the rough hill-paths, cluster round the fountain, or are seen at labour in the fields. The men wear the tunic and *burnous* common in the East. The women's dresses "are simply pieces of drapery disposed about the body." "Shorter pieces" are added

"as an extra protection to the back. These are fastened to the shoulder-pins and confined by the girdle, but show the under-dress about the bosom and for a few inches above the ankles. When the wearer sits down this extra piece is seen enveloping the thighs and knees, while the under-dress droops through below," *in the way so often represented in Greek statues and bas-reliefs.*"

I come last to what are the foremost attractions of Mr. Barclay's book—the numerous facsimiles of his very graceful sketches of these people and their costume. Their resemblance to antique figures, to the old-world life which Mr. Alma Tadema reproduces so vividly and with so much learning, is striking. It is possible that, steeped as he evidently is in Greek feeling, Mr. Barclay has unconsciously added something of his own to the native grace of his subjects. But it is more likely that the classical air of these figures is literally accurate, and only waited for a trained sense to seize and reproduce it. Surely no ordinary success might reward the undergraduate actor who would spend a Christmas among the Kabyles in studying costume and gesture for the next Greek play.

It is a lamentable thought that all civilisation can do for such noble creatures is to turn the men into Turcos, and to provide the women with "villanous coloured pocket-handkerchiefs and chilly-white cotton goods." Before this result is consummated a few more travellers as worthy as Mr. Barclay will, I hope, see the Kabyles at home. For them his charming book will be but a foretaste; to the rest of the world it offers a sensible portion of the pleasures to be gained by such a journey. DOUGLAS W. FRESHFIELD.

Errors in the Use of English. By the late William B. Hodgson, LL.D., Professor of Political Economy in the University of Edinburgh. (Edinburgh: David Douglas.)

THIS posthumous work of Dr. Hodgson deserves a hearty welcome, for it is sure to do good service for the object it has in view—improved accuracy in the use of the English language. The materials of the volume, as we learn from the pages headed "Introductory"—a somewhat absolute use of an adjective—"were selected from his notes of many years' extensive and varied reading, and they were arranged for publication in their present form before his death." The task of conducting the book through the press has been piously discharged by his widow, assisted by "kind friends to whom his memory is dear." The public is indebted to Mrs. Hodgson for the care with which she has done her part; and it is greatly indebted to her lamented husband for the industry and intelligence and acuteness with which he did his.

The book can scarcely be regarded as a systematic treatise on Inaccuracy. It is rather a well-ordered and happily chosen collection of examples. And perhaps its chief use will be in very distinctly proving with what wonderful carelessness or incompetency the English language is generally written. For the examples of error here brought together are not picked from obscure or inferior writings. Among the grammatical sinners whose trespasses are here recorded appear many of our best-known authors and publications. As one turns over the pages, one finds appended to sentences quoted to illustrate some error or another the names of Thackeray, the *Fortnightly Review*, the *Quarterly*, the *Saturday*, Mrs. Gaskell, Shelley, the *Spectator*, Mr. Matthew Arnold, Southey, and many another of more or less note—often, no doubt, of less, but surprisingly often of more. The chief nurseries and homes, so to speak, of slipshod English are the daily papers. Many journalists, it would seem, have not time, if they have the ability, to be accurate; they are like the youthful *examiné* who wrote very lengthy papers, but was too hurried, he said, to spell properly. Perhaps it is in the advertisements of newspapers that the highest triumphs of bad English are achieved. Dr. Hodgson, man of humour as he was, was not likely to overlook these performances. He gives some amusing specimens. We may remark, by-the-way, that his volume is often as amusing as it is instructive. He quotes, for instance, an "advertisement" that speaks of "a piano for sale by a lady about to cross the Channel in an oak case with carved legs." The supply of such things does not seem likely to fail at present at least, however accurately dull posterity may be. We saw last week an advertisement from a young man in the brewing line who was anxious for a new situation. The worthy fellow, wishing to show that he was well up in his business, and had enjoyed the advantage of serving in a good "house," described himself as having been "articled and brewed at the firm"—of XXX, let us say. A "brewed" young man! And yet, such are the perplexities of language, our

advertising friend, if he could think about the matter, might say: "You talk of drinking beer, and of a drunken man—that is, I suppose, one who has drunk beer or some liquor or another; why not then of brewing beer and of a brewed man—that is, one who has brewed beer?" It is certain most people would be at a loss how to answer this ingenious person if he defended himself so. All that could be said would be that our usage, "magistra loquelae constetudo," does not allow that use of "brewed," whatever sound analogies might be found for it. We saw also in an "advertisement" a week or two ago some young woman described as "the greatest delineator of natatorial science." Clearly enough, there is not likely to be any dearth in our newspapers of English bad in one way or another. But the special feature of Dr. Hodgson's book is that his illustrations are not flowers of journalism or the choice fruits of "our advertising columns," but are drawn from writers of name and fame.

We say that this book of Dr. Hodgson's proves that English is mostly written with astounding inaccuracy. As to spoken English, everybody knows how slovenly and blunderful that is, what masterpieces of grammatical impropriety and confusion most public speeches are, how they abound in violated concords and outrageous constructions. But we flatter ourselves things are better with our language as written. And better, no doubt, they are; but this is consistent with their being very bad. We once heard an accomplished lady remark of a certain clergyman that she felt sure he must have taken a good degree at Oxford or Cambridge, because his English was so bad. And we believe there was some truth in this remark. It would be quite possible to show that many of the errors current in English are the errors of men who have studied Latin and Greek idioms with intelligence and ability, but have given no thought to those of their mother-tongue. They have taken it for granted that English needs no special consideration or research. Yet it may be submitted that English, too, has its difficulties and problems, which cannot be solved, or attempted to be solved, without special application and special scholarship.

Dr. Hodgson's book is, of course, not exhaustive—that would be impossible. Nor is it always free from error when it points out error—that could scarcely be expected. Thus he says, "'Our Father *which* art in heaven' was contrary to Wickliffe's usage ('Oure fadir *that* art,' &c.), and it is contrary to modern usage too," &c. But, in fact, that use of *which* occurs in the Wickliffite translation, though it may not occur in the particular passage quoted; and it was certainly perfectly good Middle English. Thus we have "And if ye leenen to him of *whiche* ye hopen to tak again," &c. (Luke vi. 34); and in Gower, "Adrian *which* pope was." But, on the whole, both for fullness and for accuracy, the book merits high praise, as also for its judicial tone and its suggestiveness.

Many of the points discussed are, indeed, yet unsettled questions—e.g., the word *talented*. We confess to thinking that those who oppose this word have the worst of it in point of theory, and now also as respects usage. We hold with Dr. Fitzedward Hall

that it is of thoroughly English formation. Many people, even of those who would set the world right about such matters, do not seem to know that "-ed" is an adjectival suffix as well as a participial. Those who object to it on the score that it must be formed from *talent* and not from *talents* forget that we speak of a "man of talent," using *talent* in a sort of collective sense; and that, exactly similarly, we speak of "a high-principled man" and a "man of high principle." Surely the word ought to be allowed to take its seat in the house, so to say, without further opposition.

JOHN W. HALES.

The Book of Wisdom, &c. With an Introduction, Critical Apparatus, and a Commentary. By W. J. Deane, M.A. (Oxford: Clarendon Press.)

THE author of this work has taken the Vatican text as his basis, collating it with the Sinaitic and other uncial and cursive MSS. The Prolegomena supply a sketch of the progress of Greek philosophy from the pre-Socratics down to the fusion of Hellenic and Jewish thought in the schools of Alexandria. This is followed by an interesting and temperate discussion of the relation of Philo's theology or theosophy to that of the New Testament. Other matters usually treated of in introductions, such as the title, plan, and contents, the place, date, and authorship of the work, its history and canonical status, are considered with more or less fullness. The notes in the Commentary are, for the most part, really helpful to a right understanding of the text. Terse and pointed in expression, they give proof of much careful reading, and of painstaking scholarship guided by a cautious orthodoxy. The large number of patristic illustrations is a valuable feature throughout.

The writer, however, appears to be unacquainted with Hebrew. He assumes that Solomon wrote Ecclesiastes (p. 157a) and the introduction to the Book of Proverbs (ch. vii. 20, note), and thinks it a tenable opinion that David wrote all the Psalms (p. 24). The true rendering of Ps. vii. 13 would have illustrated ch. v. 21 better than the erroneous A.V. there quoted. Prov. vi. 30 is not really parallel to ch. vi. 6. Mr. Deane is unaware that a strophic arrangement is *not* foreign to Hebrew poetry, and that "paronomasias, alliterations, and assonances" are common in so pure a stylist as Isaiah (p. 28). At p. 15 he writes, "The Hebrew equivalent *Memra* had been employed in the Scriptures in a more or less personal sense." *Memra* is not Hebrew, and does not occur in the Scriptures. He relies on Etheridge for the Targums, and not always with impunity. The readings of the Syriac and Arabic versions are sometimes given incorrectly—we suppose because the author had to depend on the loose Latin versions in Walton. Ch. i. 5 has the note "*ἡ ἀρετὴ* Syr. Ar." The Syriac really has *rūhō gēr qaddishō wemardūthō*: "for the Holy Spirit and discipline." Ch. iii. 9, "*ἐν τῷ ὁρίῳ* Ald. Compl. Ita Syr. Arm. Ar." The Syriac says, "Because grace and pity to his chosen ones he giveth" (lagbaui yohēb); the Arabic, "Because grace and mercy [are] to his chosen ones" (limuhtārīhi). Ch. v. 14,

"παχυή . . . αχρή Vulg. Syr." The Vulg. reads, *spuma gracilis*; the Syriac, 'ûro (chaff), without an adjective. The Arabic *jalinidin daqiqin* (fine hoar-frost) is unnoticed.

We have remarked some slips of the pen, the worst being (p. 39), "(The book) is rejected by the Anglican and all reformed churches as inspired." Misprints are rare. We have noticed only about a dozen.

CHARLES JAMES BALL.

Life of Joseph Rayner Stephens, Preacher and Political Orator. By George Jacob Holyoake. (Williams & Norgate.)

CHARTISM, once a terror to the middle classes and a hope to the masses of the poor, is now but a memory, and awaits an impartial historian and a measured verdict, uninfluenced by the passions and prejudices which gave it the rosy tint seen by disciples and the sable hue visible to its opponents. The materials for such a chronicle are accumulating, for, as the actors in the stormy scene pass off the stage, memorials of them are issued which enable us to see the events as they appeared to those most actively concerned. It is a matter for regret that no biography of Ernest Jones has yet appeared; but of William Lovett, Joseph Barker, and Thomas Cooper—still hale and active—there are notices biographical and autobiographical; and now Mr. Holyoake has added to them a fine sketch of another of the old Chartist leaders. The portrait, in some respects a difficult one for the biographer, is drawn with skill and good taste. It is least successful where it deals, or fails to deal, with Stephens as a student, and most successful where it portrays him as political leader and orator. This is, doubtless, part of the eternal fitness of things, since for one who thought of Stephens as a scholar a thousand probably knew him as gifted with the facile eloquence that sways the stormy democracy.

Joseph Rayner Stephens was born in Edinburgh in 1805, where his father was then resident as a Wesleyan minister, in which capacity he afterwards came to Manchester. This led to the boy being placed at the Grammar School of that town. He made the acquaintance of Mr. Harrison Ainsworth, and took part in some private theatricals set on foot by a number of clever youths at the home of the future novelist. Mr. James Crossley, F.S.A. (one of the band), in an article which has escaped Mr. Holyoake's notice, says that Ainsworth was well supported by his companions, among whom he signalises Stephens—who was styled "Fainwell" in the playbill—as having written the prologue and "enacted three characters, two of which were Fusbos and a Bandit" (*Manchester Guardian*, June 5, 1876).

His love of literature and of acting did not prevent him from following in his father's steps; and at the age of twenty he became a Wesleyan minister at Beverley, but next year was sent to the mission-station at Stockholm. Here he applied himself to the study of the Scandinavian languages and literature, and was probably the first Wesleyan who preached in Swedish. His abilities attracted the interest of Lord Bloomfield, then the representative of England, who appointed

him chaplain to the embassy. He also became a friend of Montalembert. Mr. Holyoake prints a very curious letter from the last-named. Stephens returned to England in 1830, and began to speak in favour of the separation of Church and State. For this dreadful heresy he was, in 1834, suspended by the wisecracks of the Wesleyan Conference! They might have left him alone, for he died a fervent advocate of the Establishment. He had already begun to take part in the factory agitation which led to the passage of the Ten Hours Bill. Many real friends of the working classes opposed this measure as an interference with matters beyond the sphere of Government, which could properly be dealt with only by individual action. The necessity for such a measure is a startling proof of the tyranny of one class and of the abjectness of another. There is no room left to contest the evil. The factory children were worked for twelve, fourteen, eighteen hours, and even longer a-day. They had no regular meal-times, and they were brutally flogged and ill-treated by their taskmasters. Those who lived grew up through a childhood of despair to a maturity of disease, ignorance, and poverty. But, whenever a tiny victim sank into the merciful tomb, parents were ready to offer fresh children to take the empty place. Yet even the basest of the working people desired to be protected against themselves, and in this, at all events, they were wiser than their social superiors. Stephens had a passionate sense of justice, and the sights and scenes around him moved him to the sternest indignation. It was a time of wild excitement, and he was not the man to use stinted phrases. He would echo and intensify the cry of the children:—

"How long," they say, "how long, O cruel nation,
Will you stand, to move the world on a child's
heart,—

Stifle down with matted heel its palpitating,
And tread onward to your throne amid the
mart?"

This strong human sympathy gave a vital force to his words where the most ornate eloquence would have failed to impress. As a speaker, he had that impalpable quality which marks the orator born not made; and the native endowment had been rendered more opulent by long study, by foreign experience, and by familiarity with the language and literature of many lands. It may be doubted if any men ever wielded more powerful personal influence over the workfolk of the North than Fergus O'Connor, Richard Oastler, and the Rev. J. R. Stephens; and it might be a matter of difficulty to decide which of them was the most perfervid denouncer of those in authority. Stephens, who was a "little giant," with a voice that could reach—and influence—a crowd of 20,000 persons, was arrested in December 1838 for seditious language. He was not tried until August 1839; and his speech in defence, which for *five hours* held the attention of a crowded court, did not avail to save him from a sentence of eighteen months' imprisonment, and the further necessity of sureties for *good behaviour* in the five following years. The prosecution appears to have been a somewhat mean affair; and Stephens did not fail to show that between his own

language and that of his political prosecutors there was not much to choose. In reality, he was a Tory-Democrat. And the "Tribune of the Poor," when the factory laws were amended, allied himself chiefly to the Conservative party; but he never lost his hold upon the affections of the factory population. During the Cotton Famine he came into prominence again, and was the stormy petrel of that troublous time. He cared but little for the machinery of politics; the passion of his life was for social justice. The people, among whom he laboured, loved and respected him; and in February 1879 there were thousands of mourners in the Ashton district because this man was going to his long home.

As we have already hinted, the scholarly aspect of Stephens' many-sided character is not shown in this book; and the loss or destruction of his extensive correspondence will prevent any adequate estimate of the variety and extent of his literary sympathies. It must not be forgotten that it was Joseph Rayner Stephens who inspired his younger brother with that love of Northern literature which has borne such solid results in the great labours and enduring renown of Prof. George Stephens, of Copenhagen.

There are a few misprints needing correction, as in the name at p. 86, which should be *Auty*, and in the initials which are correctly stated on p. 179 and erroneously on p. 176.

It is proposed, as we learn from the close of Mr. Holyoake's interesting book, to erect a statue to Stephens in the park of Stalybridge. We have no wish to discourage the free expression of gratitude or respect; but surely to a man like Stephens, whose memory, if it lives at all, must live in the affections of those for whom he laboured, we may apply the words of Leopardi,

"Che saldi men che cera e men ch' arena
Verso la fama che di te lasciasti
Son bronzi e marmi."

WILLIAM E. A. AXON.

Between the Amazon and the Andes; or, Ten Years of a Lady's Travels in the Pampas, Gran Chaco, Paraguay, and Matto Grosso.
By Mrs. M. G. Mulhall. (Stanford.)

MRS. MULHALL begins with the statement that her book,

"though possessing no literary merit, will perhaps convey to the reader something new regarding those regions which (in the words of Mr. Clements Markham) 'offer the largest field of undeveloped geographical research.'"

Perhaps because, after this, we expected no literary merit, we were, we confess, surprised to find so few faults of style. As to the claim that there may be something new in the book, we think that anyone who will read a few of its pages will grant that there is much in it that may be so described. Strange facts and stranger adventures are strewn so thickly throughout that the reader feels as though he were in a curious dream. We do not mean to suggest that there is the slightest suspicion of *mala fides*; but we do think that the author must have a mind too open for the reception of the marvellous. We are, however, the last to quarrel with this

quality in her, for to it the book owes its undoubted charm as amusing literature.

The greater part of the volume is occupied with accounts of travel up various more or less unknown rivers. "Fate," writes Mrs. Mulhall,

"had decreed that I was to explore thousands of miles of Brazilian forests, to undergo many sufferings by land journeys and in canoes, until at last I was to be the first Englishwoman to stand upon that dividing ridge, midway between the Pacific and Atlantic, from which some of the head-waters of the Amazon and La Plata draw their source."

She wandered, we gather from the rest of her book, through lands where two oxen were needed to draw a waggonful of water-melons, "and yet there were only five [water-melons] in the waggon;" where quinces are so large that their circumference is to be measured, not by inches, but by feet; where thistles flourish in such plenty that a flock of sheep were lost in them for a week not a mile from home; where towns often have two names, which fact

"answers sometimes as a source of municipal revenue, a fine of one dollar being imposed on all strangers who may inadvertently use the old name instead of the new one authorised by law;"

where revolutions are so familiar that they are contemptuously, and without preface, introduced into the narrative merely with the words—

"The next day was Sunday, and, as we left the Matriz Church, a revolution broke out. . . . As this was the first revolution that I witnessed, it impressed me more than any that I have seen since;"

where there is some difficulty in building bridges, owing to the fact that the ostriches pull out and swallow the iron bolts; where it is quite possible to find a man sitting down, as if enjoying the scenery, who, if he is quietly tapped on the shoulder, rolls to the ground, having been dead forty years, with a paper in his pocket showing that he was a Spanish soldier, and had probably fled after the defeat at Maypo, with the hope of crossing the Andes to Mendoza; where spiders are as large as good-sized crabs, and, if forks are thrown at them, go off with these domestic implements sticking in them; and where,

"when a child dies, the mother first holds the feast in her own house, and then lends the body to her neighbours, the event of an infant's death being regarded as an occasion for great rejoicing."

For many other such strange and thrilling incidents as these, we must refer the reader to Mrs. Mulhall's own pages.

Nor is the book without more serious matter. Just as the Greek dramatists used the chorus to comment on the events of the play, so Mrs. Mulhall uses her husband in her narrative as the mouthpiece for solid, common-sense remarks on things in general. This is, perhaps, as well; for, where the author ventures herself below the surface, she evidently runs great danger of drawing astounding conclusions from very slight data; as where she suggests that Manco Capac was an Englishman, and that St. Thomas the Apostle passed from China into America, and there preached to the Guarani Indians,

We must not omit to notice that the chapter on the great plague which devastated Buenos Ayres in 1870 is most vividly written, or that the Appendix contains a praiseworthy attempt to sketch the history of the rise and fall of the Jesuit missions in South America. The noble work done by these Jesuits in changing the Red Indians from useless and often fierce savages into industrious and gentle cultivators of the soil is unfortunately as yet entirely without a parallel. The ruthless destruction of their grand work by so-called civilised men can never be sufficiently regretted. Mrs. Mulhall makes no attempt at telling the story fully; but even her sketch ought to be of very considerable use in attracting the attention of any who desire to revive the good work of the Jesuits, before the complete extermination of red men shall have made such revival impossible, to the true method, as shown by the Fathers, of providing the wastes of America with a labouring population.

EVERARD F. IM THURN.

NEW NOVELS.

Christowell: a Dartmoor Tale. By R. D. Blackmore. (Sampson Low.)

A Grape from a Thorn. By James Payn. (Smith Elder & Co.)

The Duke's Sweetheart. By R. Dowling. (Tinsley Bros.)

White and Red. By J. B. Henslowe. (Kerby & Endean.)

The Bloom off the Peach. By Lois Hume. (Livingtons.)

MR. BLACKMORE brings the scenery, the atmosphere, and the characteristics of a neighbourhood so clearly before us that to read any one of his stories (*Lorna Doone* pre-eminently) is almost as good as change of air. His artistic eye, his observation of details, and his ear for the music of words, have combined to give him such a happy faculty of description that the story too often becomes lost in a maze of natural beauty, and only shows itself with clearness at intervals in its course, though it manages to emerge, as a rule, at the end. But Mr. Blackmore's characters are too consistently clever. Even on Dartmoor it must be difficult to find a group of people who express themselves so remarkably as the hidden heir Mr. Arthur, and his daughter Rose, Parson Tom Short, Colonel and Jack Westcombe, Pugsley the carrier, and Julia and Dicky Touchwood (though the latter, the obtusely self-confident and rat-hunting young squire, is of a more distinct type than any of the other characters, and is a study full of original fun). *Christowell* is a village which Mr. Blackmore delightfully describes as "a place where all the inhabitants, without exertion, were important enough to feel satisfied, or at any rate to feel the duty of it, while universal opinion stopped any man from indulging in his own."

In this *Sleepy Hollow* the heir to an earldom, for what we cannot help feeling a Quixotic reason, manages to conceal himself and his daughter even from the eyes of prying lawyer and brother officers, and to console

himself with gardening, but is spied upon by an evil-minded agent, who employs a wandering Dartmoor ruffian to get him out of the way. The ruffian, however, is as superior as most of the people in the book. The fate of the evil-minded agent is graphically described; in fact, no part of the book is more powerful than the great storm at the end. But all diligent novel-readers will read *Christowell* and judge it for themselves, and they will not hurry over it. It is a book to be enjoyed leisurely; and, when we have made sure of the fate of the principal characters, we turn back to linger with pleasure over the curves and windings of the River Christow, over the grand dog "Nous," and the shrewd sayings of the country folk of Dartmoor.

Mr. James Payn has drawn an amusing picture of sea-side society at a marine hotel in the first volume of *A Grape from a Thorn*. He describes vividly the effect produced by the arrival of Mr. Josceline and his daughter in a carriage drawn by four horses; the canvassing, the verdict, and the advances made to the impecunious man by the visitors already established. But the enslavement of three volumes has injured the story. It would have been much more interesting in two. When irrelevant anecdotes are freely introduced, we may be quite sure that the plot has not been sufficiently strong to warrant expansion; and both writer and reader suffer. The fine character of the artist Felspar would have shown to greater advantage if it had been less fragmentary, and the episode of "His Highness" seems like an interlude of life in a private asylum; but Mr. Payn is always clever and amusing.

The Duke's Sweetheart is a much better story than its name would imply, or its opening chapters lead one to expect. It has appeared in *Tinsley's Magazine* under the title of "Strawberry Leaves." The Duke is a literary hack at first, with a vulgar affinity to the aristocracy, from which he gets nicknamed "Duke of Long Acre;" but, by the death of an uncle and cousin unknown in his earlier years, he comes in for the dukedom, after a gallant and ineffectual effort to save his two kinsmen from drowning. He remains true (which the author seems to think remarkably good of him) to the simple girl he had chosen in poorer days; but she is frightened, like the Lord of Burleigh's wife, of the greatness thrust upon her, and flies from him to fall into a burning house, from which the Duke rescues her at the cost of his own life. The descriptions of the fire, and of brave George Cheyne's unparalleled swim with the rope to the sinking ship, are so good that we wish the ducal parts had been left out.

White and Red is a story which plunges boldly into the French Revolution as if it were new ground. It rapidly sketches the causes of the Revolution in country and town, and then describes leading incidents—among others, the death of Marie-Antoinette. Meanwhile, the principal characters receive little attention, and are left as sketches. The hero, the Marquis de Maurepas, does little else than bow in a stately manner. Out of five principal personages, three are killed, one goes into a nunnery, and one only is allowed to "live happy ever after."

The Bloom off the Peach is what Lydia Languish might have called a sweet book. It is eminently a young lady's novel. The heroine, a beautiful governess who has been painted as Iphigenia, considers herself engaged to the excellent Arthur Beauchamp; but, while she is singing at a village concert, she sees a "pale, thin man," with a beautiful face, "his features as regularly cut as those of a Greek statue, and his deep, blue eyes full of tenderness and longing." This is her lover's greatest friend, Sir Walter Brinkmere, who loses his heart to Iphigenia, and induces her to give up Arthur. Accordingly, they are married; but the beautiful Sir Walter "grows spectre-thin and dies," and, in dying, feels that his treachery to his friend has spoiled life for him so completely that he is glad to give it up. After his death, his widow builds a church to his memory, and then hopes to marry her old lover, who is now her children's guardian. But "the bloom is off the peach" (it is to be presumed this is the meaning of the title); and to her great chagrin he marries her friend and pupil, who had gone on loving him ever since, at the tender age of sixteen, she had resolved that "her own young love should be crushed out at once." There are Liberal politics, improved cottages, sunflowers and marigolds in blue bowls, and allusions to Brahms' songs scattered up and down, and also more than enough endearing epithets; but the story is amusing and easy, representing some phases of country society both truly and pleasantly. F. M. OWEN.

CURRENT LITERATURE.

King's Mountain and its Heroes. By Lyman C. Draper, LL.D. (Sampson Low.) The Battle of King's Mountain was, no doubt, an important event in the history of the American Revolutionary War; and its details are worthy of record. They will, however, be found interesting mainly to Americans themselves, for whom this book was written. It has been creditably issued by Mr. Peter G. Thomson, the enterprising Cincinnati publisher. Dr. Draper has manipulated the material at his command with considerable skill, and earned a respectable position among American historians. As a matter of course, he regards everything from an American point of view, though he does not press his partisan proclivities unduly. The work, on the whole, may be recommended as presenting a probably faithful account of the events of which it treats. Perhaps the most interesting portion of it to Englishmen is that wherein it is represented, and apparently proved, that Major John André, whose subsequent fate elicited so much sympathy in both countries, was, at the siege of Charleston, in May 1780, absolutely performing the functions of a spy, making his way in and out of the city in disguise, in the character of a cattle drover, and thus acquiring experience for the more formidable enterprise in which he afterwards engaged and failed. Another charge against him shall be made in Dr. Draper's own words:

"He was twice, at least, guilty of theft—once, while stationed in Philadelphia, plundering from the library of the University of Pennsylvania a complete set of that valuable work, *L'Encyclopédie*, received as a present from the French Academy of Science by the hands of Dr. Franklin; on the other occasion, taking from Dr. Franklin's residence, which he occupied a while, a portrait of the philosopher."

If these are facts—and Dr. Draper appears to

substantiate them—they should go far to moderate, if not annihilate, the estimation in which the character and fate of Major André have hitherto been held.

The South-Saxon Diocese: Selsey-Chichester. "Diocesan Histories." By Rev. W. R. W. Stephens. (S. P. C. K.) The task of compiling a succinct, yet accurate, history of the diocese of Chichester could not have been committed to abler hands than those of the present editor, who has, indeed, had little else to do than abridge the "Memorials of the See," which he published a few years since. Writing with ample knowledge of his subject, and with a practised pen, Mr. Stephens has contributed to this useful series a volume which will compare favourably with any that have preceded it; and, although the annals of Chichester have less national importance than those of Canterbury or Durham, they contain many points of special interest which have here been brought into due prominence. Of course St. Richard—"a good representative of the mediæval saint"—occupies the chief position in the biographies of Bishops of Chichester; but the see was also held by John Langton and Robert Stratford, who were known far beyond the limits of the diocese; and, in later days, by Reginald Peacock, Lancelot Andrewes, Henry King, Simon Patrick, and William Otter, whose names will not readily be forgotten. Mr. Stephens gives us much minute and valuable information about the spread of the Reformation in Sussex; and the extracts which he makes from the diaries of Mr. Turner and Mr. Gale enable one to see the very low level to which religion had sunk in the last century, and the absolute need of some such revival as Wesley preached. The arms of the see are conspicuous upon the binding of this little volume; but within it there is no account of their meaning or origin. They occur as far back as the time of Seffrid II.; and, though absurdly described by the Heralds as "a Prester John sitting on a tomb," represent the second Person of the Trinity seated upon a throne of judgment. This Diocesan History seems to us to be in every respect well executed and to deserve the heartiest commendation.

The Eastern Menace. By Col. Arthur Cory. (Kegan Paul, Trench and Co.) Col. Cory published, five years ago, a book called *Shadows of Coming Events*, in which he endeavoured, and not unsuccessfully, to bring before his readers the dangers he anticipated would accrue to the English empire from Russia's steady and persistent encroachments on the Mahomedan States of Turkey, Persia, and Turkestan. Since that time events have moved very fast in those countries, and much which Col. Cory only conceived to be possible has passed into history. In this volume, which is, in the first place, a second edition of the first-named work, but which also contains "one-third of new matter," the author returns to the question, and reviews the situation by the light of our increased experience. The subject of the relations between Russia and England is one which admits of being considered from several points of view; and those who write about it must not be surprised or hurt if they find that their opinions and judgments are received with incredulity and treated with scant mercy by those who differ from them. Col. Cory expresses his convictions in a very uncompromising manner, and it will be generally admitted by all who refer to these pages that no writer on his subject has ever been more outspoken in announcing the conclusions he has formed. Whether he has contributed by this vigour to the success of his views must remain an open question; but this much may be said, that his *Eastern Menace* is not likely to be surpassed for some time to come as a

philippic against Russian ambition. As the book is pleasantly written it will be read by many who are unable to share the author's opinions, or, at all events, to carry them to the lengths which he does.

Constantine the Great. The Union of the State and the Church. By Rev. Edward L. Cutts. (S. P. C. K.) It requires no little courage on the part of a student who really knows his subject to attempt a Life of the great Constantine. There are, we suppose, many writers who would undertake to compile such a biography in a fortnight; but they belong to a class who do not add to knowledge. Mr. Cutts is of another order. Some of his opinions are strange to us, and on matters of fact we are on several occasions at issue with him; but we gladly acknowledge that he understands his subject, and writes with calmness and deliberation. Whether his account of the great Arian controversy is more nearly a true picture of what took place than the accounts of other writers who have gone before him will, we fear, be decided by many according to their dogmatic or sentimental convictions rather than from the facts. The long battle which was fought concerning those questions which received definite expression in the Nicene Creed it is for many of us hopelessly difficult to understand, not from theological or anti-theological prejudice only, but because it is almost impossible to make ourselves live in imagination in the strange world of decaying heathenism which Constantine ruled. Anything like dogmatic faith in the old gods, if it ever existed, had perished, but the wildest beliefs in magic sorcery and portents survived. When persons believed that by words or written signs tempests could be raised, harvests blighted, the living killed, and the dead called back from their sleep, it is not surprising that metaphysical speculations, and the very forms of words which expressed them, should have passionately excited the multitude which had accepted such Christianity as it possessed rather from a longing after the signs and wonders with which it credited the Church than from any desire for that higher morality and more purposeful life which she gave. Constantine was the great ruling intellect of his age, but a man of the time, with the superstitions and vices of his associates. His greatness raised him above them to a higher point than has commonly been allowed. Mr. Cutts thinks that the real grandeur of Constantine has not been sufficiently appreciated because his work was not permanent. This we cannot agree with. Whether what Constantine did was or was not lasting might be a subject of endless controversy. We think it was, and hold that his personality has affected mankind as deeply as any of the second-rate names in history. Another and much more far-reaching cause may be assigned to explain the fact that, in the West, Constantine, though the founder of what we call "Church and State," has never been warmly admired. Though a Christian, and we fully believe a most sincere one, he wearied of religious controversy, and would have been glad for the bishops to have set to work vigorously governing their sees rather than fight out the great battle of the creeds. The great soldier and governor, who knew the world and men, certainly had by no means such "clear views" on certain matters of dogma as the men who made up the voting power at the councils. The illustrations from coins, &c., which this book contains are very useful, but we regret to find no index.

Everyday Life in our Public Schools. Edited by Charles Eyre Pascoe. (Griffith and Farran.) Perhaps the account given in the editorial Preface will best describe the aims of this work. "This book," the editor writes, "will, I venture to hope, be of some service, and

furnish some entertainment to both—to the parent in reviving a period of life which has a charm for most of us; to the boy in relating plainly and circumstantially all that he most wishes to know when, bidding home good-bye for the first time, he plunges into the rougher ways of school-life. And, best of all, what is herein related comes from public-school boys themselves."

The next sentence is also worth quoting, as showing how far the editor, who is also part author, thinks that he and his fellow-writers have satisfied these aims.

"The fresh and interesting sketches of the 'school-life' of to-day are written by those whose experience in each school is sufficiently recent to entitle them to the respect and, I trust I may add, the confidence of every school-boy."

Though we are unable to look on the book with equal complacency, yet we think that it will be interesting to boys about to go to some one of the schools herein described; for it narrates somewhat fully the school-life as seen by the boys themselves, and it also gives some account of school traditions. It is, perhaps, a little disappointing that it does not enter sufficiently into the subject of the organisation and actual present state of these schools—in contradistinction to the life as it seems to the boys—to be of much service to the parent anxiously considering to what school to send his son. At the end is an interesting "Glossary of some words in common use in these schools," which suggests a good many amusing philological problems. This part of the book might advantageously have been much extended. Moreover, some of the words attributed to special schools are in reality common to others, such as "bever," which is given only as an Eton word for "beer and bread provided in hall by the college in the summer afternoons," but which is certainly also a Winchester word. Some are not specially school words at all—such as "boss," which is, of course, an Americanism; and very many words, such as "tug-mutton," are left without, or with inadequate, definition.

Words, Facts, and Phrases: a Dictionary of Curious, Quaint, and Out-of-the-way Matters. By Eliezer Edwards. (Chatto and Windus.) This book belongs to that class which just fails to obtain high praise. To take its merits first. The author has chosen a field which is not only interesting, but almost unworked. He has industry in abundance, though that by itself is a dubious merit. Above all, he has known where to find his authorities, if not to exercise a selection among them. But, after saying so much, we are compelled to add that Mr. Edwards is deficient in the supreme qualification of trustworthiness. In these modern days, when miscellaneous information is so plentiful, a work of this sort can only justify itself by the possession of accuracy and discrimination above the average. Now, Mr. Edwards has only got these qualities to an ordinary degree. He asks for corrections. We will give him two. Under "giving" and under "quarter," he assigns two hopelessly irreconcilable derivations for the phrase. Horace never wrote "in one of his satires,"—"Rem facis:—recte si possis; si non, Rem facis" (p. 233). We are almost sorry to point out these things; but there are many others like them, and the detection of them has half spoilt the enjoyment which we nevertheless admit that we have derived from Mr. Edwards' "Dictionary." It is a book to be read; but, we fear, not a book to be used.

The Little Cyclopaedia of Common Things. Edited by the Rev. Sir George W. Cox. With numerous Illustrations. (Kegan Paul, Trench and Co.) The balance of trade between England and America is turning against this country in the case of literature, as well as in other

commodities. And if this branch of commerce is "free" rather than "fair," we do not know why the reading public should complain. We have here a cargo of "notions," chiefly scientific and technical, branded for the home market with the name of Sir George Cox as importer. We have spent a considerable time in examining samples, and are able to report favourably of the bulk. Science and art are both universal; but natural history is not. In this latter point we have hit upon the chief defect of the work. Young people in England can dispense with a whole page about the "chipmunk;" while we hope many of them can set Sir G. Cox right about the "black-cock" and the "grouse." A strong point in the book is etymology. It is excellently printed; and the illustrations, also, are useful and clearly drawn.

Eton College Library. By the Rev. Francis St. John Thackeray. (Eton: Williams and Son; London: Simpkin, Marshall and Co.) Mr. Thackeray has done well to republish, in this elegant little volume, the interesting series of papers which he contributed to *Notes and Queries*. Even to many Etonians we fancy that it will be a surprise to learn how many bibliographical treasures are contained in the College Library, which must be distinguished from the Boy's Library. A Mazarine Bible, no less than three Caxtons, the first three folios of Shakspeare, together with five quarto volumes of his plays, and many *editiones principes* of the classics are among the chief rarities. But, on the whole, we are struck with the comparative absence of books specially connected with Eton or with Etonians. It were much to be wished that Mr. Thackeray's example should be followed by some of the college librarians at Oxford and Cambridge. Winchester also has a fine old library in the middle of its cloisters, which used to be practically a forbidden chamber to the boys.

NOTES AND NEWS.

WE hear that Prof. Jowett will very shortly send to press his long-expected translation of the *Politics* of Aristotle.

MR. BROWNING'S Second Series of *Dramatic Idyls* is out of print, and is reprinting.

MR. J. B. GREEN'S new work, *The Making of England*, and the new volume of *Essays* by Prof. Huxley, will be published by Messrs. Macmillan and Co. early in January.

A NEW edition of Prof. Max Müller's *Essays* has been published by Wilhelm Engelmann at Leipzig. It contains several papers which are wanting in the *Chips from a German Workshop*—for instance, the articles on "Wolf children," on "Cinderella," on "Aryan, as a Technical Term," on "The Ablative in *d*," on "The Family-books of the Rig-veda," on "Native Translations of the Rig-veda," &c. It has also a very full Index.

At the meeting of the Académie française on December 8, M. Sully-Prudhomme was elected in the place of the late Duvergier de Hauranne, M. Pasteur in the place of Littré, and M. Cherbuliez in the place of Dufaure. M. Sully-Prudhomme is by far the youngest member of the Academy, being less than forty years of age. M. Cherbuliez is, we believe, the first to be admitted who is not a native Frenchman. He was born, about fifty years ago, at Geneva, where his father was Professor of Hebrew, and where his cousin still conducts a well-known publishing business. Two of his uncles, Antoine Elisé and Joël, were also in their time prominent at Geneva both as citizens and as men of letters.

THE Manchester Literary Club, of whose annual volume we recently spoke in favourable terms, has decided upon the issue of a periodical to be called the *Manchester Quarterly*,

which will contain a selection from the communications brought before the weekly meetings of the club. The experiment of a distinctively provincial serial will thus be tried upon a somewhat different basis to those which have preceded it. The new venture will be artistic as well as literary, since the club includes a good number of local artists among its members.

MR. WALTER C. METCALFE, F.S.A., who is already favourably known by the edition of *The Visitations of Essex* which he prepared for the Harleian Society, has in the press a similar work on the Visitations of Suffolk of 1561, 1577, and 1612, with an Appendix of additional pedigrees, notes, and an Index. It will be published early next year, and subscribers should address themselves to Mr. William Pollard, North Street, Exeter.

MESSRS. BENTLEY AND SON will publish immediately a new library edition of Miss Ferrier's novels, forming six volumes in all, printed from the original edition as annotated by the author, of whom a short memoir will be prefixed in *Marriage*.

THE Queen has been pleased to accept a copy of Mr. H. H. Emerson's *The May Blossom; or, the Princess and her People*, which has just been published by Messrs. Frederick Warne and Co.

WE understand that Bishop Ashton Oxenden will contribute to the January part of *The Quiver* an "Address to Men of Business," which will form one of a series of papers which the Bishop is contributing to that magazine under the title of "Helps to Private Devotion."

MR. J. S. FLETCHER has in preparation a series of articles, to be profusely illustrated by engravings taken from original photographs and sketches, descriptive of Cockermonth and its immediate vicinity. In the second of these articles Mr. Fletcher will give a full account of his enquiries respecting the true birthplace of Wordsworth, together with a copy of the register of the poet's birth.

UNDER the title "In Hedgerow and Herbarium," the Rev. Hilderic Friend is contributing a series of papers on English plant-names to the *Hastings and St. Leonards News*. The chapters which have already appeared treat of the bibliography and mythology of plant-names; and others are following in which their history and philology, &c., will be discussed. Special prominence is given to local names collected by the writer himself in Devon, Somerset, Sussex, and other counties; and it is hoped that the work may eventually be published in a more permanent form.

THE first part of the Browning Society's Papers has run out of print. A second edition is in the press, and will contain, besides Mr. Browning's Shelley Essay and Mr. Furnivall's Browning Bibliography, considerable additions to the latter, which will be sent to every possessor of the first edition. Part ii. is also at press, containing Mr. Kirkman's Inaugural Lecture, Mr. Sharpe's paper on the *Dramatic Idyls*, series ii., &c.

MR. DENIS FLORENCE MACCARTHY, of Dublin, has had the honour of receiving from the Spanish Royal Academy a medal struck in commemoration of Calderon's bicentenary, in appreciation of his translations of the poet. Mr. MacCarthy had been elected last year a corresponding member of the Academy.

AN edition of Molière's *Le Misanthrope* is being prepared for Messrs. Macmillan and Co.'s series of "Foreign School Classics" by M. G. Eugène Fasnacht. The play has been set for the Cambridge Local Examinations next year; and M. Fasnacht's notes will be specially adapted to the needs of candidates.

THE total amount realised by the ten days' sale of the first portion of the Sunderland Library was £19,373 10s. 6d. Not a few of the rarest books then sold may now be seen at Mr. Bernard Quaritch's, 15 Piccadilly. The auctioneers, Messrs. Puttick and Simpson, announce that the second portion of the library will be put up in April next, and that the catalogue of that portion is nearly ready.

THE *Boston Literary World*, while remarking that old books, such as the Folios and Quartos of Shakspeare, pay no duty whatever when imported into the United States, complains that one of Mr. Griggs's admirable facsimiles is taxed thirty-eight cents, or more than twenty-five per cent. on the publishing price. It appears that the total customs duty levied on books realises not less than 250,000 dollars, or about £50,000.

THE Rev. Canon Gregory, of St. Paul's, will contribute a series of papers to the *Literary Churchman*, entitled "In what Way should the Church provide for the Spiritual Wants of the Increasing Population?"

Deutsche Liebe, a philosophical idyll, from the papers of an alien, edited by Prof. Max Müller, has just reached its sixth edition in Germany (Leipzig: Brockhaus).

A NEW and complete translation of Iwan Krylow's *Fables* has been published in Germany by C. von Gernet (Leipzig: P. Wigand). It is by far the most successful German rendering of this classical Russian fabulist.

HERB GEORG FISCHER, of Ulm, has published a German translation of Tibullus in modern rhythms.

M. MAX ROOSES, the learned Keeper of the Plantin-Moretus Museum, is engaged upon a work on Christopher Plantin, the great printer, of Antwerp, which will give a true picture of his astonishing activity. After an account of his life, his relations with the scholars of his time, and his struggles during the great events of the sixteenth century, for which the author has found much new material in the archives of the printing-house, M. Roeses deals with his professional career, which will be illustrated with numerous reproductions of the title-pages, vignettes, &c., designed and engraved by contemporary artists who were employed in Plantin's various works. The book will be published in four parts, the first of which will appear very shortly.

As an instance of the excellent organisation of the German book-trade, we may mention that Herr Serbe, of Leipzig, has just published, at the price of 250 marks, a *Universal-Adressen-Sammlung der Buchhändler*, containing a list of the most important non-German bookselling firms, wholesale and retail, circulating libraries, &c., in the world, which are not in direct communication with Leipzig, and are not entered in Schulz' *Allgemeine Adressbuch für den deutschen Buchhandel*.

M. EPHRUSSI has separately published his article on "The So-called Trilogy of Albert Dürer," which appeared in the *Gazette des Beaux-Arts* of September last; and M. Théodore de Heldreich his paper on "The Characteristics of the Vegetation of Attica," read before the International Congress of Botany at Paris in 1878.

UNDER the title of *Etudes littéraires* has just been published (Paris: Plon) a collection of the articles contributed by the late St-René Taillandier to the *Revue des Deux-Mondes*, and of various papers which he wrote upon the modern poetical movement in Provence.

THE first instalment of the Catalogue of the Venetian State Papers, which is being published under the supervision of Signor Cecchetti, Director of the Archives, has just appeared.

Among the contents are a list of some ancient registers recording the proceedings of the Great Council, and an historical essay on the constitution of that body.

THERE are, it appears, three "pontifical academies" at Rome domiciled in the Vatican, besides those of the national kingdom of Italy. These are—(1) the "Arcadia," presided over by Mgr. Stefano Ciccolini, which includes philosophy and history as well as poetry; (2) the "Nuovi Lincei," founded by Pio IX. in 1847, and not to be confounded with the "Royal Lincei," which has published ten volumes of scientific papers since 1871, mainly at the expense of Signor Baldassare Boncompagni; and (3) the "Accademia d' Archeologia," presided over by the illustrious Commendatore de Rossi.

THE Syndicat pour la Protection de la Propriété littéraire et artistique à l'Etranger has thus constituted its bureau:—President, M. Georges Hachette; vice-presidents, MM. Gérôme and Adrien Huart; secretaries, MM. Germond de Lavigne and Charles Joliet; treasurer, M. Bouasse-Lebel; archivist, M. Dorfeuille.

THE *Rassegna Settimanale* announces that Prof. Francesco De Sanctis is writing his Memoirs.

A TOURS paper states that a monument is to be erected, we suppose at Tours, to Etienne Dolet, whose life has been rendered familiar to Englishmen by Mr. Christie's valuable work.

THE last addition to the "Nouvelle Bibliothèque classique" (Paris: Librairie des Bibliophiles) is the *Caractères de La Bruyère*, with a Preface by M. Louis Lacour, printed from the edition of 1696, the last published in the lifetime of the author.

WAGNER's opera of *Lohengrin* is to be given at Paris this winter in Italian, for which purpose Herr Neumann has taken the Salle du Théâtre des Nations for the month of February.

THE following inscription, found by a correspondent on a sun-dial at Visp, in Switzerland, is curious as containing the English word "time"—"Omnes time propter unam." The meaning probably is "Beware of every hour, for one hour will be fatal for you."

OUR correspondent at Florence, Mr. C. Heath Wilson, writes to us of an interesting discovery he has made, which may have some bearing on the "vestments" controversy. He has found in the archives at Florence a despatch from Amerigo Salveti, Tuscan resident at the Court of Whitehall, giving a detailed account of the funeral of James I., for the satisfaction of the Grand Duke. Having described the first part of the funeral procession, the writer adds:—

"After them came all the ministers of the Chapel Royal in magnificent copes which had belonged to their Catholic predecessors. They sang I know not what hymns."

A STATEMENT in the ACADEMY a fortnight ago—that "Tourguéneff has never been fortunate in his translators"—was written in ignorance of the truth. By way of contradiction, it is sufficient to say that not a few of Tourguéneff's works have been translated into English by Mr. W. R. S. Ralston, who writes that he is more proud of his translation of Tourguéneff's *Liza* (Chapman and Hall, 1869) than of any other book he has written.

SLAVONIC JOTTINGS.

THE following books, which have recently appeared in Russia, are worthy of notice:—

"A Collection of Tales, Bilini, Historical Songs, Proverbs, Riddles," &c. Compiled by V. Voskresenski. Many of these songs have not been printed before, especially those referring to the campaign of Suvorov in Italy.

"The Papers of the Princess Dashkov," one of the celebrities of the Court of Catherine II., as our readers will remember.

"Joachim, Patriarch of Moscow." By P. Smirnov. An important historical and biographical study, throwing considerable light upon the religious disputes in Russia during the second half of the seventeenth century.

"The Government of Viatka during the Last Hundred Years" ("Stoletie Viatskoi Gubernii"), containing very valuable materials for the ethnology and folk-lore of the inhabitants of this Government, who are mostly of the Ugro-Finnish race.

"A Collection of Papers illustrating the Geography and Races of the Caucasus." Published at Tiflis. A great deal of information is contained in this work, to judge by the notice of it in the *Historical Messenger*. The field is a wide one, and the habits and languages of these mountain-races have as yet been but imperfectly studied.

A LIBRARY of works relating to Pushkin, including early editions of his poems and translations, biographies, &c., in Russian and other languages, was opened a little while ago, and seems, to judge by the accounts given of it, to promise to be a great success. The sum of 20,313 roubles, left in the hands of the committee from the money subscribed for the statue of the poet erected at Moscow last year, is to be handed over to the Russian Academy with a view to the foundation of prizes for essays on Russian literature and philology, &c.

THE "Matice Česká," of Prague, continues its activity. Dr. Gebauer has just published at its expense a work on the fragment of the old Bohemian translation of the Gospel of St. John preserved in the Museum; and the fifth volume of Prof. Tomek's *History of Prague* is in the press. Our readers will remember how favourably the preceding parts of this work have been reviewed.

A COMPLETE edition of the works of the Russian novelist Dostoevski—to consist of fourteen volumes—is in course of publication. A portrait and biography of Dostoevski, together with extracts from his correspondence and private diary, will be prefixed to the first volume.

M. PURTSELADZE has published, under the title of *Charters of the Georgian Nobles*, a work illustrative of the land system and administration of justice in Georgia. It also throws light on the relations of the nobility to the peasant class. Together with the series of ecclesiastical charters by the same editor, it forms important material for the study of Georgian history.

PROF. GROT is preparing a biography of the naturalist Laxman, who conducted the first Russian expedition to Japan in 1793.

ORIGINAL VERSE.

TO ROBERT BROWNING.

ON RE-READING SOME POEMS LONG UNREAD.

FRIEND, "strong since joyful"—guide upon the heights

Of life's best blessedness and life's best pain—
Awhile I left thee. Now I come again,
Urged by thy vigour lent of old, which fights
Within my soul, and there makes good its rights
Over the sloths and languors of the plain.

Lead me! I, if I follow thee, am sane
From sad-sick dreams and lotus-flower delights
That o'er the indolence of heart's despair
Shed charm of Art. Thy nobler Art doth cope
With doubts and ills. And they who with thee dare
Thought's strenuous climb on rugged mountain
slope,

Find vision purged, like thine, by that keen air,
To catch dear glimpses of a far-off hope.

Aug. 30, 1881,

E. D. W.

OBITUARY.

THE death of Mr. Allan J. Crosby, M.A., an occasional contributor to these columns, occurred on December 5, at Ide, near Exeter. Mr. Crosby, who was a member of Worcester College, Oxford, and a barrister of the Inner Temple, entered the Public Record Office in the year 1862, and, after assisting the Rev. Joseph Stevenson for some time in the preparation of the Calendar of Foreign State Papers of the reign of Elizabeth, succeeded, on that gentleman's retirement, to the editorship, and brought out several volumes of the Calendar. Mr. Crosby had himself retired from the service on account of ill-health a short time before his death.

MAGAZINES AND REVIEWS.

IN the *Antiquary* for December, Mr. Wheatley continues his notes on the unpublished remains of the author of *Hudibras*. He makes it evident, although we are not told it in so many words, that a new edition of Butler's works is much wanted. We should be sorry to see *Hudibras*, or any other work of which we think highly, subjected to the unintelligent criticism which Shakspeare has endured; but an annotated edition by one who is familiar with the details of the Great Civil War is much wanted. There is an interesting paper by Sir Henry Dryden on "The Sculptured Stones at Iona;" and a description of "The Viking Ship at Christiana," which will interest all persons who wish to realise what the fleets of the Norse sea-rovers were like. Few modern events are more surprising than that this old boat should have been preserved to our own times in a state so absolutely perfect. Mr. G. Laurence Gomme discourses pleasantly on "Christmas Time," but does not tell us much that is new. Mr. William John Hardy gives us a paper on "Sir Walter Hungerford of Farley," which will be profitable reading for those who think past times purer and better than our own.

THE quarterly number of the *Alpine Journal* (November 1881) opens with a very interesting paper by Mr. D. W. Freshfield on "Father Placidus, or Spescha, and Early Mountaineering in the Oberland of Graubünden." The memoir of the Benedictine Alpinist is founded on a biography in one of Theobald's Rhaetian guide-books; the description of his Alpine exploits, and the subsequent mountaineering history of his particular fields of work, are executed with the most scrupulous detail. Mr. Freshfield's painstaking essay is followed by Mr. F. F. Tuckett's chatty account of his experiences in North-western Corsica, "Round Monte Cinto." Mr. W. M. Conway describes his work in "The North district of the Saas Grat." The number closes with a goodly collection of reports of "New Expeditions," and a record of the "Alpine Accidents" of the past season.

THE *Revue de l'Histoire des Religions*, vol. iv., No. 4, commences with an article by M. Albert Reville, the new Professor of the History of Religions at the Collège de France, on "La nouvelle Théorie Euhémériste." In this paper the theory advanced by Mr. Herbert Spencer, that ancestor-worship is the ultimate basis of religious beliefs, and that the gods are nothing else than dead men deified, is subjected to a very able attack. While acknowledging that Mr. Spencer has succeeded in showing that the worship of ancestors took an important place among the factors of the evolution of religion, Prof. Reville maintains that his theory does not cover all the facts which it purports to explain, that it does not do away with the necessity of philological research, that it gives rise to improbabilities which cannot be accepted, and that neither that nor any other single form

of worship is a sufficient explanation of the intricate phenomena of the earliest steps in religious belief. M. Eugène Beauvois has a long and conclusive article upon the recent literature on Scandinavian mythology, in which the novel view of Dr. Bugge and other Scandinavian scholars, that the Eddas and other records of Northern mythology are not original, but simply adapted from Christian, or indirectly from classical, literature, is disputed point by point. The reviewer shows, for one myth after another, that the supposed proofs of plagiarism are really only proofs of the similarity of independent myths when they give expression to similar feelings, of the parallel development in nations unacquainted with each other of religious belief, and of the universal influence of the law of the association of ideas. M. Maurice Vernes has a long, and on the whole very appreciative, review of M. Robert's handsome edition of the unique Lyons MS. of that Latin version of the Septuagint text of the Pentateuch which was in sole use in the Western Church before Jerome's version from the Hebrew text became generally accepted. It is a pity that the last numbers of this excellent journal have appeared so long after the date when they were due.

THE *Revista Contemporanea* of November 30 has an innovation in illustrating the continuation of Becorro de Bengoa's useful article on "Modern Electricity." An analysis of the Requiem Mass of Mozart is an eloquent piece of art criticism, but is somewhat needlessly disfigured by theological prejudice. Capt. S. Bermejo begins a narrative of "Impresiones de Viaje" received during a mission to examine the Whitehead torpedo-boats in Germany, Austria, and Italy. In "The Expedition to Italy in 1849," Gen. Cordova narrates his experiences as Commander-in-Chief of the Spanish Corps. He tells of offers of special extra pay made him by Narvaez, which were never realised; and adds:—

"I followed the old traditions of our generals who in former times commanded Spanish armies in Italy; I had to strive against want of soldiers and want of personal resources, and I left in that classic land, in order to maintain the dignity of our name, the greater part of my patrimony."

LORD SHERBROOKE AS A POET.

IT may not be generally known that in his younger days Lord Sherbrooke (Mr. Lowe) was devoted to the Muses. This was during his residence in New South Wales, in which colony he arrived in the year 1842. While living at Sydney, he practised at the Bar, and became a member of the Legislative Council. Mr. G. B. Barton, who some years ago published an interesting little work on the literature of New South Wales, reprints a poem by Mr. Lowe, which originally appeared in the *Atlas*—a journal to which he contributed several poetical pieces. These consisted chiefly of a series of descriptive sketches, the descriptions referring to the scenery of Switzerland. The following poem, however, which I extract from Mr. Barton's pages, is upon a more general subject, and will, no doubt, interest your readers:—

"THE MOON.

"When infant Earth,
In might and mirth,
Burst from the chain that bound her,
I sprang from her breast,
Like a bird from the nest,
To hover for ever around her.

"I shed my power
O'er many an hour,
When labour and grief are still;
And the Tides of Ocean,
In wildest commotion,
Are swayed like a child at my will.

"Full many a child
Of genius wild
Has basked in my noon of glory,
And drunk a thought
Which Noon has wrought
To a theme of deathless story.

"And many a maiden,
With love o'erladen,
Has sat with her lute beside her,
And caught a bliss
From my pearly kiss
Which warmer lips denied her.

"Yet rather gaze
On the blinding rays
Of the Sun in noontide splendour,
Than bathe in the streams
Of my wizard dreams,
Though soft be their glance and tender!

"For a withering pain
Shall shrivel thy brain
In the midst of thy hours of gladness;
And the bow that wafes
My piercing shafts
Is strung by the hand of Madness!

"I saw the pall
Of vapours fall
On that doomed and silent Earth;
When Ocean broke
His iron yoke,
I heard the Earthquake's mirth.

"I could not trace
On Earth's pale face
The shadows of land and deep;
For the shoreless wave
Of Nature's grave
I saw, and I could not weep.

"For fear and sorrow
New wings must borrow
Ere they soar to my old, calm shrine;
Man's pigmy race
Has date and place,
But other, far other, is mine.

"Yon Sun may shine
To ripen the vine,
And call up the seed that is sown;
Let him serve like a slave
The child of the grave,
I shine for myself alone.

"Full many a change,
Drear, wild, and strange,
I've seen in my parent's form;
When the curdling mould
Of a world grown old
Was stirred by the breath of the storm.

"Yet still did I speed
On my way without heed,
Nor mourned for the wreck that was doing;
For my calm, cold light
Is my own delight,
And I smile o'er the ashes of ruin.

There is more than a suggestion of Shelley in the rhythm of these lines. As I do not think they have before been published in this country, I venture to send them to you. It appears that while in New South Wales Mr. Lowe also wrote a series of political sketches, under the title of *Australian Frescoes*. G. BARNETT SMITH.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- AUDELEY, W. et G. La Peinture murale décorative dans le Style du Moyen-Âge. Paris: Firmin-Didot. 50 fr.
BÉQUÉ DE FOUGUIÈRES, L. Lettres critiques sur la Vie, les Œuvres, les Manuscrits d'André Chénier. Paris: Charavay. 6 fr.
BLADE, J. F. Poésies populaires de la Gascogne. T. 1. Poésies religieuses et nuptiales. Paris: Maisonneuve. 7 fr. 50 c.
BOENIER, H. de. L'Apôtre. Paris: Dentu. 3 fr. 50 c.
CHAVANNE, J. Die mittlere Höhe Afrika's. Wien: Gerold. 1 M. 80 Pf.
FATH, G. Les Cataractes de l'Obl, Voyage dans les Steppes sibériennes. Paris: Pion. 8 fr.
FLOETNER, P. Das Kunstbuch Fom.-Dr. der Aug. Zürich 1849. Berlin: Schuster. 10 M.
GENOLINI, A. Majoliche italiane. Marche e Monogrammi. Milano: Dumolard. 20 fr.
GRUNDAUM, M. Jüdisch-deutsche Chrestomathie. Zugleich e. Beitrag zur Kunde der hebr. Literatur. Leipzig: Brockhaus, 14 M.

- HINSCHEIDT, P. Das Kirchenrecht der Katholiken u. Protestanten in Deutschland. 3. Bd. 2. Hälfte. 1. Abth. Berlin: Guttentag. 10 M.
- KAPPLER, A. Holländisch-Guiana. Erlebnisse u. Erfahrungen während d. 18jähr. Aufenthalts in der Kolonie Surinam. Stuttgart: Kohlhammer. 6 M.
- LARPERE, P. Die Kirchen der Renaissance in Mittel-Italien. 1. Hft. Stuttgart: Spemann. 2 M. 50 Pf.
- LAURIE, A. Scènes de la Vie de Collège dans tous les Pays: la Vie de Collège en Angleterre. Paris: Hetzel. 7 fr.
- PALUMBO, V. D. L'Alfabeto dell' Amore. Canti Rodii. Traduzione dal greco medievale. Leipzig: Gerhard. 2 M.
- SARCEY, F. Le Mot et la Chose. Paris: Ollendorff. 3 fr. 50 c.
- VANZOLINI, G. Istoria delle Pitture in Majoliche Metaurensi e delle Attinenze ad Esse. Milano: Dumolard. 25 fr.

THEOLOGY.

- NILLES, N. Kalendarium manuale utriusque ecclesie orientalis et occidentalis. Tom. 2. Innsbruck: Rauch. 9 M.

HISTORY.

- BANQUIER, Les, et les quatre Canges à Liège avant 1468. Introduction: Le double Etalon or et argent à Liège. Bruxelles: van Trigt. 3 fr.
- CESCA, G. Le Relazioni tra Trieste e Venezia sino al 1381. Verona: Drucker & Tedeschi. 3 fr.
- ENGEL, A. Recherches sur la Numismatique et la Sigillographie des Normands de Sicile et d'Italie. Paris: Leroux. 24 fr.
- GIRAUDET, E. Les Origines de l'Imprimerie à Tours (1497-1550). Tours: Imp. Rouillé-Ladevèze.
- GLASON, E. Histoire du Droit et des Institutions politiques, civiles et judiciaires de l'Angleterre comparées au Droit et aux Institutions de la France depuis leur Origine jusqu'à nos Jours. T. I. Epoque anglo-saxonne. Paris: Pedone-Lauriel.
- KUCHINKSTER, C. niwe Casus Monasterii sancti Galli. St. Gallen: Huber. 9 M.
- MONUMENTA Germaniae historica. Legum sectio II. Capitularia regum Francorum. 7 M. Scriptorum tom. XIII. Hannover: Hahn. 40 M.
- MURATTI, E. Venezia e le sue Conquiste nel medio evo. Verona: Drucker & Tedeschi. 6 fr.
- SCHMITZ, M. Quellkunde der römischen Geschichte bis auf Paulus Diaconus. Gütersloh: Bertelsmann. 2 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- GOFFERT, H. R. Beiträge zur Pathologie u. Morphologie fossiler Schümmen. Cassel: Fischer. 12 M.
- GOFFERT, H. R., u. G. STENZEL. Die Medulloseae. Eine neue Gruppe der fossilen Cyadeen. Cassel: Fischer. 12 M.
- JAHRESBERICHT üb. die Fortschritte der Chemie u. Verwandter Theile anderer Wissenschaften. Hrg. v. F. Fittica. Für 1880. 2 Hft. Gießen: Ricker. 10 M.
- LEHMANN, R. Neue Beiträge zur Kenntnis der ehemaligen Strandlinie in anstehendem Gestein in Norwegen. Halle: Schwetschke. 1 M. 20 Pf.
- MEUNIER, S. Excursions géologiques à travers la France. Paris: Masson. 10 fr.
- SEMPER, O. Reisen im Archipel der Philippinen. 2. Thl. 2. Bd. Malacologische Untersuchungen v. R. Bergh. Suppl.-Hft. II. Wiesbaden: Kreidel. 20 M.
- SIMONCELLI, A. L'Uomo ed il Bruto paragonati sotto d' Aspetto psicologico metafisico. Verona: Drucker & Tedeschi. 10 fr.

PHILOLOGY, ETC.

- BACHER, W. Abraham Ibn Ezra als Grammatiker. Ein Beitrag zur Geschichte der hebr. Sprachwissenschaft. Straßburg: Trübner. 4 M.
- BUCHHOLZ, E. Die homerischen Realien. 2. Bd. Öffentliches u. privates Leben. 1. Abth. Das öffentliche Leben. Leipzig: Engelmann. 6 M.
- FRIGELL, A. Epilomena ad T. Livii librum viicesimum primum. Upsala: Akademische Buchhandlung. 1 M. 40 Pf.
- PIERRET, P. Le Décret trilingue du Canope. Paris: Leroux. 10 fr.
- SPICKEL, F. Die altpersischen Keilschriften. Im Grundriss m. Uebersetzg., Grammatik u. Glossar. 2. Aufl. Leipzig: Engelmann. 9 M.

CORRESPONDENCE.

ARCHAEOLOGICAL COLLECTIONS IN OXFORD.

Exeter College, Oxford: Dec. 13, 1881.

I hope that I may be allowed to say a few words by way of supplement to Mr. Fortnum's remarks, in the last number of the ACADEMY, on our archaeological collections here. Of his strictures on their present neglected condition, I will only say that they are perfectly just and well deserved. But it may interest the readers of the ACADEMY to know what are the prospects of improvement, and how far the authorities of the university are alive to the necessities of the case. In the first place, the want, mentioned by Mr. Fortnum, of a Professorship of Archaeology, will be very shortly supplied. The University Commissioners have sanctioned the creation of such a professorship, Lincoln College has offered to endow it, and the first professor will probably be appointed at the begin-

ning of 1883. Secondly, Mr. Fortnum rightly speaks of the erection of a "new Ashmolean," as "a beautiful dream." We hope to see it realised, but it will be some years before we shall be able to find the money. In the meanwhile, he may, I think, feel tolerably certain that the upper room of the Ashmolean will be restored to archaeological purposes; and a proposal to this effect will be laid before the university early next year. Thirdly, a preliminary step has been taken towards an ultimate concentration of the scattered collections by the appointment of a committee to consider the question of a complete and classified catalogue of all the Oriental and classical antiquities in Oxford. This committee is now at work. Lastly, I may mention, as an indication of our growing interest in archaeological studies, that an attempt is being made, by means of private subscriptions, to form a good working collection of casts, and thus provide the necessary apparatus for archaeological teaching. We have limited ourselves for the present to an outlay of £800; and, if we can raise this sum by next summer, we hope to have the collection ready against the arrival of the new professor. The casts will possibly be placed either in the new schools or in the university galleries. Contributions to the expenses of this collection will be gladly received by myself, or at the Old Bank, Oxford. The Castellani collection now in the galleries will, I hope, before long find its proper place near the Henderson vases in the Ashmolean.

HENRY F. PELHAM.

ANGLO-SAXON MISSALS.

Frenchay Rectory, Bristol: Nov. 24, 1881.

I have lately been permitted by the authorities of the Bodleian Library to have five photographs taken of as many characteristic pages of the Leofric Missal, which will be published *in extenso* by the Clarendon Press next year. So little has been printed of the text of Anglo-Saxon liturgical books that perhaps you will consider this account of sufficient interest for insertion in your columns.

I.—The opening page of the Canon of the Mass, richly ornamented in the Franco-Saxon style of the ninth-tenth century. There is a broad square framework, with four smaller squares, by way of ornament, at the four corners. Its groundwork is gold with vermilion outlines, the centre being filled up with light interlaced work on a dark ground. The central portion of the page is occupied with the words "Te igitur" in large golden uncials edged with vermilion. The stem of the capital T terminates in two dragons' heads with red out-stretched tongues. A large E in a fancy framework is placed on the right-hand side of the T, with the word "igitur" at its base.

II.—The concluding portion of the Mass for Easter Eve and the opening portion of the Mass for Easter Day. The heading of the Easter Mass, and the first four lines of its collect, are written in large gold uncials. The titles of the separate portions of the Mass are written in rustic capitals. The large initial D on this page has a gold groundwork, edged with red and black, and is otherwise elaborately shaped and ornamented. On the left-hand margin the catchwords of the Epistle and Gospel have been added *secunda manu* in the eleventh century. Below them the catchwords of the remaining portions of the Mass have been written *prima manu* early in the tenth century. They have become much worn by the finger-marks of priests, who used the book holding it open by its left-hand corner. This arrangement of catchwords is very unusual, and is only found, as far as my knowledge goes, in two other sacramentaries, the Codex Othobonianus at Rome, and the Codex Theodericensis I. at Rheims. Its object is not obvious. They are the parts of the service which

were sung by the choir or read by the deacon and sub-deacon at High Mass, and which were usually contained in separate volumes known as the Antiphonarium, Epistolarium, &c. The priest was not bound then, as now, to repeat them privately; and, if he was so bound, the mere catchwords would have been insufficient for the purpose, unless he was endowed with almost superhuman powers of memory.

III.—A page of the Kalendar written in, or shortly after, 989, as the Paschal Tables run from that year up to 1006. At the top of this page there is a blue line, much faded, recording the sign of the Zodiac:—

"Agustum mensem Leo feruidus igne perurit."

Other lines, above and below, record the number of the days of the month, and of the hours of day and night. On the left-hand side of the page there are nine perpendicular columns of letters, or numbers, between parallel lines finely ruled with a hard point. The first column contains the golden number. The next five columns contain letters variously arranged, and technically entitled "Vocationes," having reference to the solar and lunar tables which follow the Kalendar. The sixth column contains the dominical letters. The seventh and eighth columns give the day of the month according to the Roman calculation. The ninth column contains the capital letters F and S, which are prefixed, by way of distinction, to certain festivals. Each F and S is ornamented with two middle points, that on the right hand being rather higher than that on the left. F, which probably stands for "Festum" or for "Dies feriatus," is prefixed to four greater festivals, which are also distinguished from the rest by being written in small rustic capitals. S is prefixed to thirteen minor festivals. Neither the principle of selection nor the meaning of the prefixed S is obvious. Such distinctions as "simplex" and "semi-duplex" do not seem to have existed in the tenth century.

There are three entries of a local character on this page which are of considerable importance as indicating the place in which the Kalendar was written.

"ix. Kal. [Sept.] Sci Patricii Senioris."

This is not the Apostle of Ireland, whose commemoration always occurs on March 17, but a less-known namesake, who is sometimes, as here, called "St. Patrick Senior," sometimes, as in the Arras MS. "Life of St. Dunstan," "St. Patrick Junior." He was, traditionally, the first Abbot of Glastonbury.

"iv. Kal. [Sept.] Obitus Ælfwini Episcopi."

This Ælfwin, whose obit is entered *secunda manu* by an early Anglo-Saxon scribe, died in 998. He was Bishop of Wells, within which diocese Glastonbury is situated.

"ii. Kal. [Sept.] In Glaestonia Sci. Aidani Episcopi."

St. Aidan, the Celtic Bishop of Lindisfarne, died in 651, but his name is here connected with Glastonbury, in the South of England. Now, William of Malmesbury, writing about the antiquities of Glastonbury early in the twelfth century, tells his readers that, in 754, Tica, Abbot of that monastery, brought the relics of St. Aidan, and of a great many other saints, from the North of England to his Southern home to protect them from the ravages of the Danes. This has generally been regarded as a somewhat incredible story, yet here we have a tenth-century corroboration of a portion of it.

These entries point to the monastery of Glastonbury, in the Diocese of Wells, as the place where the Kalendar was written.

IV.—One of the pages following the Kalendar containing a representation of Death. The only dress of this figure is a shaggy girdle

round the loins; a pair of horns spring upwards from the head; the enlarged ears flap like leaves; the hair of the head develops outwards into six dragons, three on the right, three on the left-hand side; a pair of wings are fitted to the shoulders; there is hair on the chin and chest; the elbows, knees, fingers, and toes are furnished with claws or spurs; both hands are extended, displaying a scroll. Above the figure, on either side of it, on the scroll in its hands, and on the diamond-shaped shield in the left-hand lower corner, are letters or figures connected with the chances of death, sickness, success in business, &c. The whole design is borrowed from, and is described as, the Sphere of Apuleius, the well-known author of "The Golden Ass." This Sphere, varying somewhat from its present form, is printed in *Barthii Comment.*, libri ix. (Frankfort, 1624), col. 1404.

It is a strong proof of the superstition of the clergy, and of the credulity of the age, that a fortune-telling picture should be borrowed from such a quarter, and inserted in one of the chief missals of Exeter Cathedral. Its match might be found nowadays in the hands of strolling Gipsies on the Epsom Downs, but anyone hawking it in the streets of our towns would assuredly be liable to punishment for attempting to obtain money by false pretences.

V.—Several pages of Anglo-Saxon manumissions. The text of some of the less-known passages will appear in *extenso* in the pages of the *Revue celtique*, and need not be reproduced here. Their interest lies chiefly in the following points:—

(a) The preservation of several otherwise unknown names of places and persons in Devon and Cornwall, some of which have an evidently Celtic ring about them.

(b) An allusion to the occupation of women in the "*haf bryttan*," "loaf distributor," as a description of *CElfgith* in line 10.

(c) Proof of the existence in Great Britain of a custom, unevincenced hitherto by any other Anglo-Saxon documents, of manumitting slaves at places where four roads meet, "*on feower wegas*," line 11. Its use in England has been inferred by Mr. Kemble from its use among continental Teutonic nations, and passages in the *Leofric Missal* prove the correctness of his inference. Publicity was symbolised and freedom was secured by the choice of such a locality; and the manumission was entered, in the same way as manumissions made before the altar, in the service-book of the nearest cathedral or important abbey church.

I shall be happy to send a set of the photographs on which the above remarks are based, on the receipt of forty-three stamps or an equivalent P.O.O., and shall be thankful for further elucidation of the various points of liturgical, palaeographical, and historical interest which they present. F. E. WARREN.

THE BASQUE SINGULAR SUFFIX—K.

6 Norfolk Terrace, Bayswater, W.: Dec. 8, 1881.

In these two phrases—*nik egiña*, "made by me," and *nik egin daut*, "I have made it"—*nik* represents "by me" in the first and "I" in the second instance. *Nik* is nothing else than the personal pronoun *ni*, "I," followed by the casual suffix *k*. The only way to understand how the same word may represent Latin "a me" in the first and "ego" in the second phrase consists in admitting that the suffix *k* is in both instances capable of being rendered by the ablative, although the Basques, with great propriety, call it "active." In fact, the strictly literal translation of *nik egiña* is—*ni*, "me;" *k*, "a;" *egin*, "factum;" *a*, "illud," or "a me factum illud;" while *nik egin daut* may be strictly rendered by *ni*, "me;" *k*, "a;"

egin, "factum;" *dau*, a variation of *gau*, *au*, "hoc" (or "nunc hoc," if *d* in *dau* be only, as others think, for the purpose of showing that the terminative *dau* belongs to the present tense); *t*, "ego," or "a me factum hoc ego," or "nunc hoc ego." In this example the verb is not materially expressed, *egin* being an adjective in Basque; but yet it is felt in the phrase from the very instant in which the demonstrative adjective and the pronominal suffix unite in order to constitute the terminative *daut* (*dot*, *dut*, *det*, according to the different Basque dialects).

If, on the contrary, we give as a literal translation of *nik egin daut*: *nik*, "ego;" *egin*, "factum;" *dau*, "habeo illud;" *t*, "ego," or "ego feci illud ego," in admitting that the verb is materially expressed, then the rendering of *nik* by "ego" in the first phrase *nik egiña* would produce the following nonsense:—"Ego factum illud" for the rendering of "made by me." It appears, therefore, that the translation of *k* by English "by," or Latin "a, ab, abs," is the only way left to us for avoiding the absurdity of regarding a Basque noun followed by the casual suffix *k* in the singular number, now as a nominative subject of a transitive verb, and now as an indirect regimen or an ablative; and, as the admission of such an ablative bears, as a necessary consequence, the suppression of the transitive verb ("a me feci illud ego," for the rendering of "I have made it," being even more nonsensical than "ego factum illud" for that of "made by me"), it follows that the theory we have developed in our "*Verbe basque en tableaux*" receives a further confirmation by the sense of the Latin ablative attributed to *k*, either in *nik egiña*, or in *nik egin daut*. L.-L. BONAPARTE.

THE ALLEGED STATUE OF MARCO POLO AT VENICE.

Work: Dec. 12, 1881.

The question about the supposed statue of Marco Polo at Venice, copied (as I infer from Mr. Hilderic Friend's letter) from an original in the Temple of the 500 Genii at Canton, appears to me to admit of an easy solution. The great missionary St. Francis Xavier died, and was buried for a time, on the small island of St. John, as he was about to begin his labours in China. He was afterwards canonised.

The Chinese inscription, "Shen chu tsun ché," according to Julien's *Méthode*, is equivalent to "*San-tchou-tsun-ché*," which I take to be the same as "the Saint of *San Ju(an)* or *San Gio(vanni)*"—i.e., St. Francis Xavier.

In Ricci's time, the Jesuit missionaries in China wore the dress of the *litterati*, with a broad-brimmed black hat, as is fully explained in Bonanni's "*Catalogo degli Ordini religiosi*" (*Chiesa Militante*, pl. xxxvii. and pl. li.). F. Semedo tells us there were two Jesuit colleges in Canton; he says they were destroyed during the persecution. The figure of Xavier doubtless was taken from one of these, and preserved, in ignorance, in the Temple of the Genii.

S. BEAL.

PS.—The case is unaltered even if, as Du Halde says, the island called *Sanjian*, on which St. Francis Xavier died, is a corruption of "*Chang tchouen san*," as the Chinese symbols "*Shen chu*" will equally well stand for *Chan chou(en)* (vide *Julien sub vv.*). The inscription would then read "The Saint (tsun ché) of Chan Chu (Chang tchouen)."

"THE BOOK OF THE THOUSAND NIGHTS AND ONE NIGHT."

8 Oxford Road, Kilburn: Dec. 12, 1881.

In reply to Dr. Badger's courteous letter of the 5th inst. he appears to have misapprehended

the meaning of the statement in the prospectus that none of the existing versions comprise much more than a third of the original, and to have taken the word "version" to mean (as it is sometimes, though somewhat incorrectly, employed) "text," while the fact is that it was used in the ordinary sense of "translation." This misapprehension on Dr. Badger's part granted, it is easy to understand why my answer as to the source of the translation did not entirely satisfy him, and still easier to satisfy the queries raised by his letter.

1. The texts by collation with which Mr. Payne's translation of the Maonaghten edition is supplemented and revised are those of Boulak (that used by Mr. Lane) and Breslau, with occasional reference to the earlier—incomplete—Calcutta edition of the first 200 nights. The date of the Maonaghten edition should have been given by me as 1839, &c., although I believe that, as a matter of fact, the first volume was actually published in 1838, but post-dated in accordance with a not uncommon, though vexatious, custom.

2. The Boulak text is, I believe, as complete as any in existence. Maonaghten's edition is supposed to have been printed from another copy of the same MS.; and the two texts offer but slight discrepancies, while they not unfrequently correct each other in doubtful passages. The Maonaghten edition, perhaps, on the whole, contains somewhat fewer important errors, while it is incomparably better printed than the Boulak, which is a vile specimen of native typography. But while Mr. Lane's original may be considered as substantially complete, the same qualification cannot be applied to that gentleman's translation, as Dr. Badger may readily satisfy himself by a comparison of the two books. Mr. Lane, for reasons which were no doubt satisfactory to himself, omitted, on the evidence of his own notes, to render into English no less than eleven of the longest stories of the collection, occupying nearly 1,100 pages of the 3,000 of the Maonaghten edition, besides at least eighty or ninety of the shorter stories; and he also considerably abridged some of the tales actually translated by him. In addition to this, he omitted to translate a very large portion of the verse; and, these omissions being allowed for, it is evident that Mr. Lane's translation must be ranked among those versions which (in the words of the prospectus) do not comprise much more than a third of the original.

3. In reply to the last paragraph of Dr. Badger's letter, that gentleman appears to forget that Mr. Payne's translation is not a published book, but one to be printed strictly for private circulation by subscription among literary men, nor is it in any way intended to come before the general public. There can therefore be no question of "proscription" with regard to it. A. GRANGER HUTT.

Cambridge: Dec. 12, 1881.

With regard to the correspondence in the ACADEMY respecting the "new complete translation" of *The Thousand and One Nights*, I think it right to say that my sympathies are entirely with the Rev. Dr. Badger. If the work be ever published, I hope that the attention of the proper authorities may be called to it with a view to its suppression. If Mr. Payne be, as I am glad to hear, a good Arabic and Persian scholar, both Orientalists and the general literary public have need of his talents and labour in other fields. There are plenty of works in both languages in the departments of poetry, history, biography, mathematics, and philosophy which require to be edited and translated before we can arrive at a right appreciation of Arabic and Persian scholarship in its palmy days. WM. WRIGHT.

THE SCENE OF GRAY'S "ELEGY."

St-Jean-de-Luz: Dec. 5, 1881.]

The reviewer of *Booth's Poetical Reader* (ACADEMY, November 26, p. 399) remarks, "After a recent visit to Stoke Pogis, we feel more than doubtful whether Gray wrote his 'Elegy' there. By-the-way, is there any authority for this tradition?"

In default of better evidence, I can testify that about thirty-five years ago this was the report of the country-side, and that the tradition was said to date from the end of the last century. Gray's life covers 1716-71. Nearly in front of Penn's house, but separated from it by the park and road, was then an old farmhouse, with a fine avenue in front (though broken by the road) leading towards the house or the church. This farm was then occupied by a family named Randall, the father somewhat over middle-age, the children about eighteen or twenty. The tradition was that Gray had been in the habit of staying at this house, formerly the Manor House, and that he wrote both the "Elegy" and the "Ode on a Distant Prospect of Eton College" while on a visit there. A spot was pointed out to me in the park on a slight rise, more in front of Penn's house than the monument, and nearly on a line between the latter and the farmhouse, whence a view of Eton College could be obtained before the trees of the avenue had attained their then height. Though as a lad I have passed more than once within a few yards, I never went quite up to the spot, because I was told that the view could no longer be seen. I cannot distinctly remember whether the tradition was said to come from a grandfather of the Randalls, or merely from a former occupant of the farm, but it was from an old man who had occupied the house in a former generation. It was told me by more than one of the farmers and country-people of the neighbourhood; and I have an impression of having once heard a confused story from a very old hedger about "a Muster Gray who did something there."

W. WEBSTER.

THE JAIN STATUE AT SRAVANBELGOLA.

London: Dec. 10, 1881.

May I correct a slight error which has crept into the ACADEMY of this day, p. 441, col. 1?

The colossal nude figure, of which I exhibited a photograph to the Society of Antiquaries on December 1, and which surmounts the Jain temple of Sravanbelgola, whence I brought the stone which I then presented to the society, is that of Gomatesvara, not Buddha. Buddha is not worshipped by the Jains; nor are Buddhist statues ever nude, although those of the Jains are so invariably.

H. S. ASHBEE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 19, 5 p.m. London Institution: "Colour as applied to Architecture," by Mr. G. Aitchison.
7.30 p.m. Aristotelian: "Plato's Cosmology," by the Rev. W. O. Barlow.
TUESDAY, Dec. 20, 7.45 p.m. Statistical: "The Industrial Resources of Ireland," by Mr. G. Phillips Bevan.
8 p.m. Institution of Civil Engineers: Annual General Meeting.
THURSDAY, Dec. 22, 7 p.m. London Institution: "Mark Twain," by the Rev. H. R. Haweis.
FRIDAY, Dec. 23, 8 p.m. Quakers.

SCIENCE.

Grammar of the Classical Arabic Language, translated and compiled from the Works of the most approved Native and Naturalised Authorities. In an Introduction and Four Parts. By Mortimer Sloper Howell, H.M.'s Bengal Civil Service. (Allahabad: Printed at the North-western Provinces Government Press.)

THE portion of this work submitted for review consists of Part ii., "On the Verb,"

and Part iii., "On the Participle." Parts i. and iv. are to follow; and, when completed, the whole is to form two stout volumes, the first containing the Introduction and Part i., and the second, Parts ii., iii., and iv. Fairly to estimate the merits of a literary composition from detached portions of the same is an unsatisfactory task at all times, and more especially so in the case of an Arabic Grammar, in which the classification of the various parts of speech are often found arranged under different heads. The scheme of the present work appears to be the collation of the best works of native grammarians. A list of seventy-eight of these, utilised for Parts ii. and iii., is given at the commencement, together with the names of as many more additional authors, including lexicographers, philologists, genealogists, poets, and commentators, whose writings are incidentally quoted by way of illustration. Great pains have been taken in the treatment of the Arabic verb, its voices, tenses, and moods; and the discussion of the various particles—those most important factors in the construction of the language—occupies two-thirds of the volume. Both are largely exemplified and elucidated by apposite passages from the *al-Kur-ân* and other original sources. If, indeed, there is a fault to be found with the author, it is that, in attempting to be exhaustive, he runs the risk of bewildering the student with the conflicting theories of the native grammarians, thereby often leaving him in the dark as to which he ought to approve and select. Instances in point might be adduced from well-nigh every section of the book.

Mr. Howell's work, indeed, is a perfect thesaurus for advanced scholars who, having passed the curriculum of the *Mabadi'û*, or First Principles of Grammar, aim at a critical knowledge of the elasticity and versatility of the language. As such it deserves to be highly recommended to English and English-reading students of Arabic; but the commendation does not apply to it as a suitable manual for *alumni*, for whom it is too diffuse, too complex, and more likely to deter them from, than to encourage them in, the study of the language. The general plan of the work follows that of the *al-Mufasssal* of az-Zamâkhshary, which is unquestionably one of the best arranged of the older native Arabic grammars; nevertheless, modern grammarians, Oriental as well as European, have recognised the desirableness of modifying that arrangement so as to bring it more readily within the grasp of the ordinary student. Among the former may be mentioned the *Bâthû'l-Matâlib* of Jibrîlu-bnu-Farâhât, admitted by its recent commentator and reviser, the erudite Bûtrûs al-Bustânî, to be the most handy, simple, and comprehensive grammar of the Arabic ever written. The revised version has gone through several editions, and has become the text-book throughout Syria and Egypt—well-nigh to the complete exclusion of all other native grammars. Among Europeans, de Sacy's *Grammaire Arabe* will always hold a conspicuous place, as will also that of Ewald, albeit both are better adapted for advanced scholars than for beginners. For the latter, Prof. Caspari's

is, in my estimation, the best Arabic grammar which we possess; and Mr. William Wright's emended English version of the work,—which has already reached a second edition,—for comprehensiveness of matter and simplicity of arrangement leaves little to be desired. A great defect in all the existing native Arabic grammars has been supplied, more or less completely, in these European compilations. I refer to the exhibition of the conjugation of verbs, declension of nouns, &c., in paradigmata, presenting to the reader at a glance what might occupy hours of his time to discover from the text. The most useful handbook of the kind known to me is "The Elements and Forms of Arabic Grammar tabularly described,"* compiled by John Augustus Vullers, and published at Bonn in 1832. Mr. Howell will, I trust, pardon the liberty which I take in suggesting that the addition of these paradigmata to his Grammar, as an appendix, would greatly enhance its value and utility. His Grammar, as it stands, or rather the two parts under review, display a knowledge of Arabic possessed at the present day by very few Anglo-Indians, combined with an amount of critical acumen worthy of a ripe scholar. And if to this we take into consideration the fact that the work was compiled during the author's leisure moments, as a member of the Bengal Civil Service, his persevering industry deserves the highest praise.

That the Government of the North-west Provinces should have undertaken to print this work for the use of the Education Department is a sign of happy augury, evincing as it does a laudable desire to promote the study of Arabic. The liberal act will certainly be duly appreciated by the Muslims of India, who, rightly or wrongly, have been under the impression that their particular interests with respect to education have hitherto been ignored or neglected. It is sincerely to be hoped, however, that for any future publication of Arabic works the Government will secure better types than those in which Mr. Howell's Grammar is printed, which are sorry and shapeless in the extreme. Excellent founts are now procurable in Syria, Egypt, and Constantinople; to say nothing of that cast by Messrs. Austin & Sons, of Hertford, and used by them in the printing of my English-Arabic Lexicon,—a fount which has been greatly admired in the East. Quite recently his Highness the Sultan of Zanzibar obtained one from Syria for the new printing-office which he has established in the town. The cost, at the most, would not exceed a few hundred pounds, and the result would be to render the Arabic works printed by the Government much more highly prized by those for whom they are primarily intended. Calligraphy, as is well known, is reckoned one of the fine arts among Orientals, and especially among Muslims, whether Arab or Indian.

GEORGE PERCY BADGER.

* Owing to my having mislaid the original, I am unable to quote the Latin title. That given above is from a translation made by me many years ago for my own private use.

Zoological Atlas (including Comparative Anatomy). With Practical Directions and Explanatory Text. By D. M'Alpine, F.C.S. Vol. I.—Vertebrata. Vol. II.—Invertebrata. (W. & A. K. Johnston.)

THESE books "are to help the student in the examination and dissection of the leading types of animal life;" and they will be found of great use to teachers who desire to explain to the youthful the simplest truths of morphology. The first volume contains twenty-four large plates, with their descriptions; and they illustrate the skate, cod, salamander, tortoise, pigeon, and rabbit—all readily got creatures.

Taking the first five plates as typical of the work, it may be said that they convey a very excellent idea to the dissecting student of the positions and shapes of the organs of the skate. Directions are given how to proceed in the manipulation, and the derivations of the technical terms are explained. The first plate shows the external form; and there is a capital diagram of the under surface, in which the underlying parts are indicated, and another diagram, which shows a dissection from the ventral surface, and indicates the pericardial and abdominal cavities. The former is of use to the student, and the latter to the teacher, who by drawing it on the blackboard would convey a rude notion of the truth. In the second plate are rough diagrams of the vertebral column and its parts, of the pectoral arch and pelvic girdle. A large representation of a longitudinal vertical section through the skull and spinal column is drawn and coloured, the viscera being added. All are just the kind of rough-and-ready delineations which a good teacher would draw with coloured chalks, for the benefit of his class. The same may be said with regard to the third plate. We have an elevation plan of the skull, showing the hyoid and branchial arches and views of the brain and spinal cord and nerves; but they are blackboard coloured diagrams, not representations of nature. The organs of circulation are shown in the fourth; and the urino-genitals, spermatozoa, and the embryo within the egg-case form the objects represented more or less as diagrams on the fifth plate. The delineations of the parts of the cod are, perhaps, better than those of the skate; and a student must be dull indeed if he cannot be assisted by the capital plans of the structures. The volume on the *Invertebrata* is fairly good, and will be useful as an A B C book for beginners.

These books fill up a want in the teacher's library, but it is doubtful whether a student working by himself would care for the diagrams as much as for careful and accurate representations of what is seen during dissection. It will help to direct the mind of the young naturalist to the consideration of the internal construction, rather than to the external configuration, of animals; and, in doing this only, the work will assist morphology, but not zoology. It is true that the science of zoology embraces that of the anatomy of the structures, but the present development of histology and embryology is tending to the rapid deterioration of classificatory zoology. The title of the work ought to have been "Diagrams of the Internal

Structures of Animals, with Explanatory Notes," for it has little to do with zoology proper. It is, however, well done, and ought to be much used in class-teaching.

P. MARTIN DUNCAN.

FOREIGN TRANSLATIONS BY THE SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE.

THE Foreign Translation Committee of the S. P. C. K. was put on a new basis in July last, and is now busily at work in the enlarged sphere which was then assigned to it. The previous labours of this committee were confined to the production of foreign versions of the Bible and Prayer-book. The committee is now empowered to publish any works which it may think conducive to the spread of Christian knowledge.

The following works are now either going through the press, or have been lately issued:—In Yao (spoken on the East coast of Africa), portions of the Prayer-book. In Boondei (East Africa), a Grammar and a Vocabulary containing English-Boondei and Boondei-English. In Luganda (Uganda Mission, Central Africa), a Grammar. In Susu (West Africa), the New Testament. In Yoruba (West Africa), the Catechism. In Turkish, a new version of the Book of Common Prayer. This version has been prepared by Dr. Koelle and a learned member of the Ulemah, Ahmed Tewfik Effendi, who is now in this country. It will be remembered that the latter was condemned to death by the Ottoman authorities for the part he took in this work, and that he was saved by the intervention of the British Government. In Persian, portions of the Prayer-book. In Russian, portions of the Prayer-book. In Ojibway (North America), the Book of Common Prayer. In Cree Syllabics (North America), the Book of Common Prayer. In Florida (spoken in Solomon Islands, Pacific), portions of the Book of Common Prayer. In Isabel (Solomon Islands), portions of the Book of Common Prayer and the Gospels. In Maori (New Zealand), Outlines of Scripture History. In Hindi (North-west India), the Catechism, Prayers, &c.

In addition to the foregoing, which will be printed in London, the committee has several important works on hand in India and elsewhere.

NOTES OF TRAVEL.

News has lately come to hand that Père Depelchin, the leader of the missionary expedition in Matabele-land, towards the end of May visited the station at Panda-ma-Tenka, some fifty miles from the Victoria Falls of the Zambeze, where he found that his agents had suffered severely from fever. Accordingly, he proposes to build a sanitarium on the plateau on the east side of the valley, and to make an attempt at improving the climate by planting a number of eucalyptus-trees on the low ground; a well is also to be sunk for the supply of drinkable water. The Barotse chief expressed a desire to see the missionaries, and sent boats to Mparira to convey them to Katonga.

THE association formed some time back in Spain for the exploration of Africa is said to be actively engaged in organising an expedition to explore the country from Corisco Bay to the Albert Nyanza.

SIGNOR PENNAZZI, who not long ago was so warmly welcomed in Italy on his return from his explorations in the Soudan, is to start immediately on another expedition. This time he proposes to visit the Galla country, and afterwards to make for the Equatorial lakes.

GREAT excitement has been caused in South Australia by the alleged discovery of exceedingly valuable tin-deposits in the Northern Territory on the McKinlay River, in the neighbourhood of Mount Wells. Good copper lodes have also been found, which will require English capital for their development.

MAJOR-GEN. FEILDING's surveying expedition reached the Cloncurry River in Northern Queensland on October 7; and news of their arrival at Point Parker, on the Gulf of Carpentaria, has since been received by telegraph. They are understood to consider the line of country they have traversed as well suited for the projected transcontinental railway.

M. CHARLES WIENER, French vice-consul at Guayaquil, has returned to his post from his extended journey in the basin of the Upper Amazon; but his narrative of his various explorations has not yet been received. The Brazilian Government placed a small steamer at M. Wiener's disposal, in which he travelled more than 9,000 miles on the main stream, ascending it almost to the limits of navigation, and on its various affluents in Northern Peru and Ecuador. Of the latter, the streams explored were the Napo, Jamiria, Tigre, Morona, Aypena, Huallaga, Parana-pura, Chambira, and the Upper Marañon, some of which had never before been visited by a European, their names even being unknown. On these rivers M. Wiener travelled for more than 3,500 miles altogether. The principal object of M. Wiener's expedition was to discover the most practicable fluvial highway to the Cordillera, but he also paid considerable attention to the productions and resources of the regions traversed.

MR. H. M. STANLEY reached Stanley Pool, on the Congo, last July, and has made a fresh determination of its longitude; but, according to the latest advices, he had not, in the middle of August, succeeded in negotiating a site for his station with the principal chief on the south bank, who seems to have given M. de Brazza a sort of undertaking that he would allow none but Frenchmen to settle there.

At a recent meeting of the Italian Geographical Society, Com. Haimann read a paper upon his travels in Tripolis this year in company with Capt. Comperio. A collection of objects was also exhibited of archaeological, as well as scientific, interest.

M. JAMES JACKSON, librarian to the French Geographical Society, has compiled what he modestly calls a *Liste provisoire de Bibliographies géographiques spéciales*. This is really a considerable volume, of 340 pages, of inestimable value to all those who are engaged in geographical research. French, German, and English publications are omitted, as being sufficiently well known; but these apart, a catalogue is given, that may almost be described as exhaustive, of all the geographical works published up to date in other countries, arranged according to their subject-matter and also according to their authors. The total number of works mentioned is 1,557, of which the great majority have been examined by M. Jackson himself, who visited for this purpose the libraries not only of Europe, but also of the United States. They are written in twenty different languages, and by 1,136 authors. They include books on oceanic hydrography, on ethnology, on the Polar regions, and books of travel generally.

THE section "Oberland" of the Swiss Alpine Club has issued an appeal for subscriptions to a fund for the support of the family of the late Peter Egger, of Grindelwald. The last number of the *Alpenpost* has a good portrait of the deceased guide, and a memoir from the pen of Pfarrer Strasser, of Grindelwald.

SCIENCE NOTES.

An International Geological Map of Europe.—At the last meeting of the Geological Society, Mr. W. Topley, who attended the International Geological Congress at Bologna, described the work of that body in so far as it related to the colouring of geological maps. This is a matter of considerable importance to geologists, and, in order to secure uniformity in this respect, the following scheme of colours was suggested:—Crystalline schists to be always indicated by rose-carmine; triassic rocks, by violet; liassic, by dark blue; jurassic, by blue; cretaceous, by green; and tertiary, by yellow. Arrangements were made for the preparation of a geological map of Europe, to be published under the authority of the congress. The work of preparing this map is entrusted to a committee of eight members. Austro-Hungary is represented by Dr. E. Mojsisovics; France, by Prof. Daubrée; Germany, by Dr. E. Beyrich and Herr W. Hauchecorne, who act respectively as director and assistant-director; Great Britain, by Mr. W. Topley, of the Geological Survey; Italy, by Signor F. Giordano; Russia, by Prof. von Möller; and Switzerland, by Prof. Renevier, who acts as secretary to the committee.

An organising committee has been formed to take preliminary steps in anticipation of the visit of the British Association to Oxford in 1883. The local secretaries are Mr. W. W. Fisher, Mr. E. R. Poulton, Mr. H. B. Dixon, and Dr. S. D. Darbishire.

ALFRED GAUTIER, who was one of the foremost scholars and naturalists of Geneva in the first half of this century, died in that city on November 30 in his ninetieth year. He was for several years Professor of Astronomy at the Academy of Geneva, and directed the building of the Observatory.

MESSRS. CROSBY LOCKWOOD AND CO. have sent us three new volumes of their "Weale's Rudimentary Scientific and Educational Series": *Mechanical Engineering*, by Mr. Francis Campin; *Coach-Building*, by Mr. James W. Burgess; and *Magnetic Surveying*, by Mr. William Lantern. Neither our space, nor the special knowledge at our command, permit us to notice these as fully as they deserve. Their common characteristic is that they place technical knowledge in the hands of the public at a very cheap price. Some of them are illustrated, and very clearly illustrated too.

The popularity of certain of the upper valleys of Switzerland alike for summer and winter resort has already given occasion to a considerable body of literature. The two last books that have appeared on the subject—*The Physiography of the Upper Engadine*, by Francis Lloyd (Stanford); and *Davos Platz as an Alpine Winter Station for Consumptive Patients*, by J. E. Muddock (Simpkin, Marshall and Co.)—are specially marked by the scientific character they have in common. The former supplies just that knowledge about natural phenomena which a visitor to Pontresina ought to want; and this knowledge is conveyed in a fashion that is readable, and at the same time not "popular" or diffuse. The chief value of the latter book (apart from its mere guide-book information) consists in the analytic notes on the food and water furnished by Mr. Philip Holland. There are also some trustworthy meteorological tables.

PHILOLOGY NOTES.

At the last meeting of the Philological Society, Prince Louis-Lucien Bonaparte gave to the members copies of his "List of the (133) Languages and Dialects belonging to the Basque (8), Uralic (18), and Aryan (107) Families of Europe in which one or more Entire Books of the Bible have been literally translated and

printed." Of the 133 entries, the Prince has edited all or part of sixty-four; but, as several books sometimes go under one entry, the total of his contributions to the list reach the number of ninety-two.

We understand that the third and concluding volume of the Rev. Dr. Hayman's edition of the *Odyssey*, which will be published immediately by Mr. Nutt, is dedicated to the Cambridge Philological Society.

PROF. WÜLKER, of Leipzig, gave his last vacation to the collation and copying of the famous Anglo-Saxon MS. at Vercelli, in Italy. The copy of its over twenty Homilies made many years since for our Record Office disappeared somehow; so these Dr. Wülker copied again, and will print as a volume of his "Bibliothek der angelsächsischen Prosa." He also collated the poems—Andrew, *Tales of the Twelve Apostles*, *The Departed Soul's Address to the Body*, *Bi manna lēse* (a fragment), *The Holy Rood*, *Elene* or *the Finding of the Cross*—and got many useful corrections of the printed text.

The great edition of Tabari's History has made considerable progress this year. Four half-volumes have been published within the last twelve months—part iii. of the first series, part i. of the second, and parts iii. and iv. of the third series. Eight parts are now at the student's disposal, thanks to the method of parallel publication. The first series has arrived at the account of Kisra Anushirvan and the Tobbas of Yemen. The second series gives, so far, the history of the early years of the Khalifate, A.H. 40-61. The four parts of the third series cover the period from A.H. 131 to A.H. 224. Dr. Barth is the editor of the first series, except the last 150 pages, which have been prepared by M. Nöldeke. The second series, part i., is the work of Drs. Thorbecke and Fraenkel. Of the third series, pp. 1-459 have been edited by M. Houtsma, pp. 460-1163 by M. Guyard, and the remaining 120 pages by the editor-in-chief, Prof. de Goeje, who has issued a "fourth notice," in which he describes the progress of the work, and deplores, in feeling words, the loss which has been sustained in one of his colleagues, Dr. Otto Loth, who died in March, at the early age of thirty-eight, after carrying on his Tabari researches at the Khedivial Library in Cairo with a view to the immediate completion of his share in the first series. His place will be filled by Prof. P. de Jong; and the fourth part of that series, on which he was engaged, will, it is hoped, appear early next year. In spite of fresh subscriptions, and handsome donations from the Minister of Public Instruction at Berlin and M. J. P. Six, of Amsterdam, the cost of the printing necessitates a continued appeal for support; and we feel sure that all who can appreciate the value and scholarship of this great undertaking will not be slow to give substantial help.

The first volume has just been published at Athens of the complete works of Coray, under the auspices of a Greek committee formed for the purpose at Marseilles some years ago. It is edited by Andreas Mamukas; and consists of Coray's notes, hitherto unpublished, for a French-Greek dictionary, and his marginal corrections in a copy of the dictionary of the Académie française.

A new quarterly periodical, entitled *Revue de l'Extrême Orient*, will be started next month by M. Ernest Leroux, at Paris, under the editorship of M. Henri Cordier. It will treat of China, Japan, Further India, and the Malay Archipelago.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Dec. 1.)

H. A. J. MUNRO, Esq., President, in the Chair.—Prof. Skeat read a paper on the roots SAK, SKA, SKAR in English. The root SAK, to cut, appears in Lat. *secare*, to cut. Related words are *secant*, *section*, *segment*, *bisect*, *insect*, &c. Also *sickle*, of Latin origin; *saxifrage*, *saxifrag*; *scion*, of French origin; and probably *serrated*. English words from the same root are *saw*, *see-saw*, *scythe*, *sedge*. *Risk* is Spanish, from *rescare*, as shown by Diez. The root SKA, to cut, appears in the extended forms SKAN, SKAD, SKAP, SKAR. The base SKAN accounts for E. *scathe* and *coney*; also for *canal*, *channel*, *kennel*, of Latin origin; the initial *a* being lost in some cases. The base SKAD accounts for *schedule*, of Greek origin; and the E. *scatter*, originally to burst asunder; while the E. *shed*, to part, is closely allied. It also appears in the weakened form SKID, whence *schism*, *schist*, *zest*, *squill*, *abscond*, *rescind*, *abscissa*, *shingle* in the old sense of "wooden tile," *sheath*, *sheathe*, *slide*, an old word signifying a thin piece of board, and *skid*. With loss of initial *a*, we have Lat. *caedere*, to cut, connected with which are *caesura*, *concise*, *decide*, *precise*, *homicide*; also *chisel* and *scissors*, the last being misspelt owing to a false popular etymology from *scindere*. The base SKAP, also KAP, to cut, accounts for *apocope*, *syncope*, *comma*, *chop*, *chump*, *scoop*, *capon*, *sheep*, *shape*, *ship*, *shave*, *scab*, *shabby*, *shaft*. The base SKAR, to shear, accounts for *shear*, *share*, *shire*, *shore*, *score*, *shirt*, *skirt*, *shard*, *shear*, *sear*, *skerry*, *scarify*, *sheer off* (which is Dutch for "to cut away"), and even *jeer*. Also for *character*, *cuirass*, *scourge*, *scorch*, and perhaps *curt*. This base also appears as SKAL, whence *scale*, *scall*, *skull*, *shale*, *shell*, *scallop*, *scalp*, *shelf*. There is also a form SKUR or SKRU, to cut, whence *scrutiny*, *scruple*, *shroud*, *shred*, *acreed*, *scroll*, and probably *screw*. The base SKAR is also extended to SKARP or SKALP, to cut; hence *excerpt*, *scarce*, *scalpel*, *sculpture*, *sharp*, *scarf*; also *harvest*, *grave*, *grove*, *groove*, *graphic*, *graff*; also *scrap*, *scrip*, *scarp*, *escarpment*. All these can be fairly traced, explained, and accounted for; and show that the Aryan root SAK, to cut, with its various developments, is a well-attested fact which is worthy of being carefully considered.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, Dec. 6.)

DR. SAMUEL BIRCH, President, in the Chair.—Mr. Theo. G. Pinches exhibited a cast of the Cappadocian tablet preserved in the Bibliothèque nationale at Paris, with transcriptions into Assyrian and also into Roman characters. The subject of the tablet is a gift of silver to the Sun-god. The language is evidently not Assyrian, yet there are three verbal endings which correspond to the endings of Assyrian nouns. A few Akkadian words can also be detected.—Mr. Pinches further made some observations upon "Two Ancient Babylonian Calendars now in the British Museum." The more complete of the two, of which two copies exist, is extremely difficult to translate. It contains directions about lucky and unlucky days for certain actions, many of which are of a very curious character. The second calendar, which comprises only the first four months, contains an entirely different set of directions, and devotes a long paragraph to the first day of each month. In neither is there any mention of a regular Sabbath, nor of sacred days, but only of lucky days.

SOCIETY OF ANTIQUARIES.—(Thursday, Dec. 9.)

A. W. FRANKS, Esq., V.-P., in the Chair.—Rev. F. Warren, of St. John's College, Oxford, exhibited some photographs of pages from the *Leofric Missal*, one of which contains an entry concerning the manumission of a serf at a point where four cross-roads met—a custom of which there has hitherto been hardly any distinct evidence, though it has been inferred from expressions in Anglo-Saxon laws. The Calendar in the Missal contains Paschal tables covering the last few years of the tenth and the first of the eleventh centuries, and was therefore doubtless written at that time. From the mention of St. Patrick Senior, first Abbot of Glastonbury, and other Western saints, it probably

originally belonged to that monastery.—The Rev. Dr. John Baron exhibited a drawing of a wedding chest, purchased at Barnstaple, decorated with figures of a man and woman in the costume of the early part of the sixteenth century, surrounded by an inscription in not very intelligible Portuguese.—Dr. Baron also exhibited a very small MS. on the art of stenography, by J. Will, circa 1600. Both vowels and consonants were represented by signs of the same kind, so that even the shortest word presented, to one accustomed to modern systems, a very complicated outline. Directions are given for omitting consonants which are not pronounced, as the *b* in *debt*; and in the list occurs the word *mushrumpe*, in which the *p* may be left out.—The same gentleman also read a paper upon the church of Manningford Bruce, Wilts, which consists merely of an apse, chancel, and nave, and has, accordingly, no east window, the windows in the apse being very small, and about eleven feet above the floor. Dr. Baron referred to the absence of architectural ornament throughout the church, as well as to the remains of dedication crosses and of painting over the north door. He was of opinion that it was built before the Norman Conquest, though other members who spoke were inclined to attribute it to a rather later date.

FINE ART.

La Maison d'un Artiste. Par Edmond de Goncourt. (Paris: Charpentier.)

La Maison d'un Artiste is a book apart. It is a literary work, and it is a catalogue; it is a collector's account of his collection, and it appeared in the columns of a daily newspaper. Great collectors before now have printed, but chiefly for private circulation, some long lists of their treasures. These have done useful service. With catalogues raisonnés we are familiar; and with us a catalogue raisonné has occasionally been attached to the literary essay which sought, by means of picturesque words, to define the *cela, presque inexprimable*, which is in every object of art. But it is almost a new thing—and a very delightful thing for the old-fashioned person who has a taste for literature as well as a taste for collecting—to find good writing quite inextricably mixed with an accurate account of what a man has in his portfolios, and a concise catalogue of his rare *livres à vignettes* somehow indissolubly joined to a bit of literary style which gives the freshness of life to the dead thing written of.

But then from Edmond de Goncourt there is nothing unnatural in the combination. De Goncourt is not a faultless literary artist, but still he is an artist. It takes a great deal of collecting to turn a literary artist completely into a Dryasdust; and the critic who has sketched for us the world of Boucher, of Chardin, of Gravelot, of Latour—who has grouped the figures of that world into a studied composition—does not write even a catalogue exactly as it may be written by those who look at Art untouched by the “imaginative influences,” the absence of which has prevented much since the days when first it prevented the sagacity of Mrs. Barbauld from understanding the inspiration of Wordsworth.

If there was any house—in other words, any private collection—in or near Paris worth describing, it was certainly M. de Goncourt's; and if a man may ever dilate with pardonable pride upon his own treasures, surely M. de Goncourt may. For the collection and the collector count for much in a movement which began slowly, but which has become

rapid and fierce of recent years in Paris—the movement towards the love and study of French eighteenth-century Art. In that movement Edmond de Goncourt, and his brother Jules, who died a few years ago, took the initiative. That perfect individuality of taste and talent which prompted them, long before Emile Zola was heard of, to be realists—sometimes repulsive realists—in fiction prompted them also to the investigation and accumulation of a whole class of art works then little considered. In a book now familiar to students of its theme we have been told how it was their delight to plunge into this new eighteenth-century world of piquancy and grace, in a month's vacation, say, granted them from those “black and melancholy studies of contemporary life” of which *Germinie Lacerteux* is perhaps the most terrible, if it is also the most complete, fruit. And so, what with investigations here and there, attendance at auctions, diligent visits to the print-shops, and many searchings among the vendors of *bric-à-brac*, high and low, the de Goncourts succeeded in amassing a store of the art whose history they were to illuminate, and of whose characteristics they were to make vivid display. The book before us is the record of that store, and it is the fitting compliment of *L'Art du dix-huitième Siècle*—the volumes in which a dozen of the more prominent artists are taken up for elaborate criticism and biographical notice. The Messrs. de Goncourt have never troubled themselves about oil pictures—I mean about collecting them. These, it is superfluous to say, they have had to study in the proper places; in the Louvre, for instance, and in the Louvre especially, since its collection of French secular art has been so greatly enriched by the bequest of the old physician, M. Lacaze, who had crowded his rooms in the Rue du Cherche Midi with Watteaus, and Fragonards, and Chardins. But they have concerned themselves chiefly with drawings and prints, and not indeed with prints so much as with drawings. Their prints would hardly stand a comparison with those collected several years since by the Comte Octave de Béhague—nor, perhaps, with the great assemblage formed more lately, and dispersed more lately, by an enterprising coach-builder, M. Mulbacher. But in drawings—of its chosen century, which began with Watteau and ended with Prudhon—the de Goncourt collection is curiously strong. In amassing these things, the brothers have felt—and Edmond, the born collector of the two, has especially felt—that they were accumulating documents and getting together all the materials for a history; while they were surrounding themselves with the themes, and with the tints and lines, with which it was their enjoyment to live.

The French artists of the eighteenth century treated with singular impartiality the whole of the life of their time. Landscape—as I have elsewhere pointed out—was not neglected, as witness the numerous rusticities of Boucher and of Fragonard, not to speak of the very studied landscape backgrounds which extend, sometimes in conventional, but often also in natural, array, behind the happy groups of Watteau—behind his genial rendering of pleasant people who were well content

to be together. Still-life was not neglected; Chardin painted some of it better than anyone, more simply and more largely. Better than his domestic scenes, it displayed his feeling for rich and subtle colour, and for the intricacies of reflected light. Then there was Oudry, an enthusiast in the drawing of good cheer—his representations of a picturesque pile of fish cost him, it seems, ten journeys to Dieppe, *pour les dessiner dans toute leur fraîcheur*. Greuze, besides painting a gallery of girls weeping sentimentally over deceased canaries, or peering at you a world too knowingly from under their uplifted arms, became studiously and calmly instructive when he dealt with domestic virtues, and earned the praise of Diderot more for his propriety than for his painting. And, not to speak of Chardin's fellows, such as Jaurat, on the one hand, nor of Watteau's followers, such as Lancret and Pater, on the other, there were the groups of artists who were not so much painters as designers and pointed storytellers, the men who gave their life to illustrate writers in fashion or existence as they found it; some of them making line-drawings, some of them *gouaches*, in most cases to be multiplied and diffused by the aid of the skilled engraver. The catalogue which M. de Goncourt affords us of the drawings in his own collection—a collection which omits no considerable name of the epoch to which it is devoted—recalls all this various and ingenious work in which artists laboured so heavily that the enjoyment of their labour might be facile. Some day it will behove cultivated people in England to know these things a little—to discriminate and to distinguish—to perceive wherein Lavreince, the polished Swede whom France so quickly absorbed, differed from Freudeberg, a Teuton upon whom M. de Goncourt is perhaps rather hard; and how in his art Moreau the younger was a serious comedian, less a jester than a satirical chronicler, while Baudouin, with his great and undue licence, was a *comique* whose spirit in the eighteenth century was that of the Palais Royal of to-day. The whole life of the eighteenth century in France—the whole life of cities and of privileged people—is to be found in the works of one or other of these men, and it is the completeness and frankness of their record that gives it its historical value. In the days of Louis Quinze, and before people of a refined and delicate exterior—people whom it would have been inhuman to shock—the preacher may have found it necessary to flatter, but the painter was permitted to be true. The royal chaplain who, in addressing his congregation, said that “all must die,” and then, with a bow to His Most Sacred Majesty, corrected himself and added, “*nearly all*,” finds no counterpart in the artist-world of that day, which was entirely candid, though it was never gloomy.

If M. de Goncourt has chosen to add a museum of Japanese curiosities to his rare prints and long unknown drawings, that is a detail which shows that M. de Goncourt is of the nineteenth century as well as of the eighteenth, but which the reader, who cannot study the museum at Auteuil, may at least be suffered to pass by. But when the masters of design, the greater and lesser, are disposed

of, the reader will turn to the chapter on Clodion, because it enters thoroughly into the spirit of the artist, and describes his terracottas surely as he would have wished them to be described. And the book ends with some pages on "the garden" which are pretty and fanciful and characteristic. Italy had given M. de Goncourt the taste for "*jardins meublés*"—green places in which, amid the sombre or pale foliage, there gleamed the light of marble, the reflections on bronze. So he brought art into his garden, as now into his description of it. But the French Renaissance took this taste from Italy, and the French eighteenth century preserved it. The gardens of Watteau and of Fragonard were beset with statuary and "composed" like a picture. In the right place there must be a balustraded terrace, and in the right place a fountain. **FREDERICK WEDMORE.**

EXCAVATIONS AT THE PYRAMIDS.

The Tombs, Gheezah Pyramids: Nov. 26, 1881.

DURING the past six weeks excavations have been carried on by me here, under the authorisation of M. Maspero, not for obtaining portable antiquities, but for deciding questions of architecture and measurement. Many points of interest have been uncovered for the first time in modern history, though the work was not on a large scale, and the number of excavators never exceeded twenty. There have been over 280 holes sunk, varying from a foot deep to shafts twenty feet deep and trenches ninety feet long.

A brief notice of the work done may be worth giving at once, without waiting for the complete publication of it, along with my survey of the pyramids (made during five months of last season), to which it is a necessary sequel, for fixing the exact fiducial points of the ancient constructions.

At the Great Pyramid, the entrance passage has been cleared enough to examine it throughout, and to enter the subterranean chamber freely. Some of the loose gravel in the "grotto" of the well has been moved, showing that there is a natural vertical fissure filled with the gravel. The casing and pavement of the pyramid have been found *in situ*, at about the middle of the west, east, and south sides; it was already exposed on the north side, on which alone it has been hitherto known. The outer edge of the rock-cut bed of the pavement has been cleared in parts of the sides, and at the north-east and south-west corners. The great basalt pavement has been cleared in parts, and the edge of the rock-cut bed of it has been traced along the north-east and south sides; but its junction with the limestone pyramid paving (which is at the same level) could not be found, as both are destroyed at that part. The ends of the great trenches around the basalt pavement have been partly cleared. The bottom and sides of the east-north-east trench have been cleared in parts to show the form. No bottom was found under nine feet of sand in the north trench. The small north-north-east trench has been cleared in parts up to its inner end at the basalt paving, where it is much smaller, and forks into two. The various rock cuttings and trenches north-east of the pyramid have been cleaned and surveyed, but refilled, as the road passes over them. A piece of the casing of the pyramid, found near the base on the west side, has Greek inscriptions, apparently Pto Söt (perhaps of Ptolemy VIII., as the s is round); and Markos K, over which is hammered roughly . . . m a j . . . in Arabic. Nothing, beside a few fragments with

single letters, had been previously discovered of the many inscriptions that existed on the casing.

At the second pyramid the corners have been all cleaned. The site of the edge of the casing has been found in six places near the corners, and the casing itself uncovered at the south-west. The edge of the bed of the pavement has been found on the north and west sides. The peribolus walls of the pyramid have been cleaned in many parts, showing that they are all carefully built, and not of "heaped stone rubbish," as had been hitherto supposed. Also, the so-called "lines of stone rubbish" on the west side of the pyramid prove to be all built walls, forming a series of long galleries about sixty in number, each about 100 feet long, 9 feet wide, and 7 feet high, with ends and thresholds of hewn limestone. They would suffice to house two or three thousand men, and I can only suppose that they were the workmen's barracks. Fragments of fine statues in diorite and alabaster were found here, like those in the temple of this pyramid. The great bank of chips on the south side of the cyclopean wall north of the pyramid proves to have retaining walls built in it to hold up the stuff. The peribolus wall on the south-south-east of the pyramid is of fine limestone, of good workmanship, like most of the tombs of the period. The enormous heaps of rubbish south of this wall were slightly cut, and found to consist of tipped out, stratified, clean chips of limestone, like the rubbish banks of the Great Pyramid, but inferior stone.

At the third pyramid the granite casing has been uncovered at its base in five places near the corners. The peribolus walls have been cleared in many parts all round, and found, in every case, not to consist of heaped stones, but to have carefully built vertical faces, like the second pyramid peribolus, but of inferior work; and the wall on the south side is better built, and very wide.

The small pyramids have not been cleared for lack of time, as they are rather deeply buried; but a part of the rock-cut bed of pavement of the northern one near the Great Pyramid was accidentally uncovered close to the edge of the bed of the basalt pavement.

Though I am obliged to suspend work here at present, yet I shall be very glad to receive any suggestions of points needing examination (addressed to Poste Restante, Cairo); and, if they are practicable, I may find an opportunity for further work two or three months hence.

When all the paper work of this survey is finished we shall know the sizes and distances of the pyramids within a quarter of an inch; and there will be fresh soil for the growth of theories, as the Great Pyramid proves to be several feet smaller than hitherto supposed, the sockets not defining the casing at the pavement level, though defining it, perhaps, at their own respective levels. **W. M. FLINDERS PETRIE.**

SOME FORGOTTEN DRAWINGS BY LANDSEER.

I AM indebted to Mr. Sewening, of Duke Street, St. James's, for an interesting addition to the published facts of Sir Edwin Landseer's early art-history. It is proved by a packet that has recently come into his possession that some of the plates to the first volume of *The Menageries*, in Charles Knight's "Library of Entertaining Knowledge" (published in 1829), were engraved from pencil drawings by Landseer, then in his twenty-eighth year. All students of this artist are aware of the exquisite precision and delicacy of his pencil work, a sample of which was chosen to illustrate *Harding's Use of the Lead Pencil*; and these little plates are equally remarkable for fine drawing, minuteness of touch, and breadth of effect. Nine of them came into Mr. Sewening's hands, together with proofs of some of the

corresponding wood-cuts. One of the drawings is signed in full, and dated. Neither in the advertisements of the "Library," nor on the title-page of *The Menageries*, is any mention made of the artists employed on the book.

The drawings are:—

1. *Group of Animals of Opposite Natures living in the Same Cage.* A representation of "a happy family," like that many of us can remember in its customary station before the National Gallery. This one, which contained a cat, a rat, a mouse, a hawk, a rabbit, a guinea-pig, a pigeon, a starling, and a sparrow, belonged to one John Austin, and was exhibited on Westminster and Southwark Bridges. In the drawing, the hawk's wings are extended; in the engraving, folded.

2. *Esquimaux Dog.* Fine.

3. *Esquimaux Dogs and Sledges.* It is impossible, without the aid of a glass, to appreciate the expression of the men's faces, or the beautiful drawing of the closely packed dogs, in this very vigorous design.

4. *Dog of the Mackenzie River.* Fine.

5. According to the text of *The Menageries*, this drawing should be a tiger and a spaniel, but the wood-cut very plainly represents a lioness and a terrier. In other words, the illustration does not fit the story. How this discrepancy arose is not plain; but there is another engraving after another drawing by Landseer of the same lioness and the same terrier in the well-known volume called *Twenty Engravings of Lions, Tigers, &c.*, by Thomas Landseer, from originals by Stubbs, Rubens, Spilsbury, Rembrandt, Heydinger, and Edwin Landseer (1823). A comparison of the two drawings immediately establishes the identity of the animals. The lioness was the "Charlotte" of Cross's Menagerie in Exeter 'Change, which, when being brought to this country as a cub, was suckled on board ship by a terrier bitch. The affection between the two animals never ceased; and they were shown together in the same cage to the delight of thousands, including the young Edwin Landseer, who drew them several times. The drawing for the wood-cut in *The Menageries* is one of great beauty, and was probably executed specially for this work. Whether the artist or the writer made the blunder will probably never be discovered; but, as the character of the animals in the wood-cut is quite unmistakable, it is singular that the letterpress was allowed to remain unaltered, as one story would have answered the same purpose as the other.

6. *Mixed Breed of Dog and Wolf.* Two animals, one standing, and the other lying down. In the drawing, the standing dog is repeated on the right, probably to try on which side it would have the better effect. The dog on the left and the recumbent animal are inked in for the guidance of the engraver.

7. *The Tiger.* Very fine.

8. *Mixed Breed of Lion and Tigress.*

9. *The Puma.* Very fine. The cave in the wood-cut is indicated in the drawing by a wash of sepia. **COSMO MONKHOUSE.**

EXHIBITION OF GEORGE MANSON'S WORKS.

AN interesting little exhibition of water-colours by the late George Manson, a young artist whose works are at present very popular in Scotland, is being held at Messrs. Dowdeswell's, 133 New Bond Street. The collection is a fairly representative one, though some three or four pictures which must be ranked with Manson's finest works are wanting to the display. Distinguished on their intellectual side by their quiet and tender feeling, by their intimate sympathy with nature and with all forms of humble life—especially with child-life, and claiming attention by their technical qualities

of delicate or powerful colour, and of unerring precision and selection in the use of lines, the works of Manson are strong enough to stand on their own merits, and, judged absolutely, to be pronounced some of the most admirable examples of the art of water-colour that have yet been produced. But our interest is increased, our surprise is awakened, when we know something of the history of their painter—that he died at twenty-five; that he worked for five years as a wood-engraver, producing during this period, in his leisure hours of late evening or earliest morning, such pictures as *Milking Time* and *The College Wynd*; that it was only during the last four years of his life that he practised as a professional painter, and that even during these four years he was grievously hampered in his work by feeble and failing health.

In the *Milking Time*, a subject executed when Manson was about eighteen, we have the first important water-colour of the artist. It is a remarkable production for such a mere lad, full of careful drawing and quiet, thorough expression of variously diffused light. *The Cottage Door*, dated two years later, shows the tenderest feeling in the face of the child-mother, and execution of the most delicate and finished sort, the surface almost resembling, in its purity, a painting on ivory. *What is It?* a baby gazing, open-eyed, at an antique clock, is another of Manson's most perfect studies of child-life; and in *The Porringer* we have as good an example as could be selected of the artist's colour—the colour of his middle period—at its richest and fullest. *The High School Wynd* is the most delicate and important of the many Edinburgh street scenes painted by Manson. In the large treatment of the drapery in *Waiting for the Boats*, executed in 1873; in the crisp, delicate washes by which the modelling of the pathetic, weather-beaten old face of the fisherwoman is given, we see first symptoms of a change of method which resulted in the final manner of the painter—a change towards a way of work which involved less of elaboration and minute finish, which called for more of breadth and decision, and which is seen in its full development in the splendid freedom and rich powerful colouring of *The Companions*, a Gipsy girl and her donkey, painted the year before the artist's death.

Of Manson's landscapes, which are less numerous and less important than his figure-pieces, we have an excellent example in *St. Lo*, a subject of singular quietude, executed in cool grays and blues. The pencil drawings, leaves from the painter's sketch-book, which supplement the works in colour, are excellently illustrative of that powerful and selective use of line which we noted as one of the artist's most distinguishing characteristics.

Since his death in 1876, two exhibitions of Manson's water-colours have been held in Edinburgh; and a memorial volume of photographs from the most notable of them has been published. As the catalogue states, the present display owes its suggestion to Mr. F. Wedmore, who, in a letter published last October in the *Standard*, urged the desirability of Manson's works being made known to the art public of London.

J. M. GRAY.

NOTES ON ART AND ARCHAEOLOGY.

MR. F. W. BURTON, Director of the National Gallery, is now on a visit to Italy, where he has been examining the new arrangements that have been carried into effect in the public galleries at Florence. The portraits of themselves painted by Sir F. Leighton, Mr. Millais, and Mr. Watts have now been placed in the Uffizi Gallery; and we hear that local opinion is not unfavourable to our English artists in the necessary com-

parison they challenge with the greatest portrait painters of other times and of other countries.

A RUMOUR has reached us, which we publish *sous toutes réserves*, of an important "find" of Egyptian antiquities on the Oxus, near Bokhara, including personal ornaments of the richest description. This would indicate a remote commercial intercourse between Egypt and the far East, and may possibly lead to a new geographical identification for "the land of Punt," at present supposed to be the Somali country.

WE hear that the painting of *Portsmouth Harbour and its Old Three-deckers*, by Frank Baden Powell, which was exhibited in this year's Academy, has been purchased by Mr. Imrie, the well-known Liverpool shipowner.

PUBLICITY has now been given to a rumour for some time current that the Dudley Gallery may shortly cease to exist. It is probable that nothing final has as yet been decided. The Dudley Gallery, anyhow, has done excellent service in its day, though it can hardly be claimed for it that, of late years, it has contrived to display any large proportion of the excellent water-colour work produced in England. It has restricted itself too much to the exhibition of drawings by members of its committee, and has not been quite the open meeting-ground for all the talents which it has sometimes been represented to be. Perhaps it may be partly on this account that the money support vouchsafed by the public has of late been scanty.

PRINCE TORLONIA has lately set to work in earnest to excavate the great tumulus near Vulci known as the Coccumella. In 1829 the Prince of Canino had penetrated it so far as to find and clear the two strange pillars in the centre of the mound. These pillars, the one square and the other round, are of very rude masonry, and from thirty to forty feet high. Beside the base of them were found two small chambers massively built, and approached by long passages, guarded by extremely rude figures of sphinxes. In 1856 the celebrated explorers, M.M. François and Noël des Vergers, again made an attempt on the mound, but without success. The excavations of Prince Torlonia in the immediate neighbourhood of the Coccumella have already disclosed three untouched tombs containing, among other things, Greek vases of the first part of the fourth century B.C., and others of an earlier date. Among them is a large kelyx by the painter Duris. The hope of the excavators is that a tomb will be found in the heart of the tumulus, from the analogy of other Etruscan mounds. To settle this point, a trench is now being rapidly driven inward. It is a work of great expense and difficulty; but Prince Torlonia will be rewarded by the gratitude of all students of antiquity in any case, and may, besides, obtain a rich treasure of objects of early art.

THE drawings which Mr. G. L. Seymour made to illustrate Canon Farrar's *Life of St. Paul* during his recent visit to the East are in a sufficiently forwarded state of preparation to admit of Messrs. Cassell, Petter, Galpin and Co. commencing the illustrated serial edition of this work in January next.

ON Saturday last the prizes were distributed to the students of the Royal Academy, when the President delivered a careful and eloquent address on the vexed question of the relations between Art and Morality. Stating the extreme views which may be shortly described as the didactic and irresponsible theories, Sir Frederick, while rejecting the former, warned the students that their work could not escape the influence of their moral attitude. It is hard to put the matter in a few words, but, as between the artist and his work, the gist of it seems to be this. Neither firm faith nor stern morals will make a good

painter; but, skill being equal, the man of higher thoughts and nobler emotions will produce the greater work. A fine thistle or a well-grown thorn is (in art) better than a poor grape or a mis-shapen fig; but in art, as in nature, you cannot gather grapes of thorns or figs of thistles. The competition for the prizes produced some very promising works, especially for the historical subject, "The Messenger coming to Job." Though Mr. S. M. Fisher very properly carried off the prize, including a travelling studentship of £200, with a picture which shows imagination and skill of a very rare order, two or three of the unsuccessful may be proud of their designs. The competition for the Turner medal was also very good. The prize was gained by Mr. Bryan Hook; and Miss Margaret Hickson won the Creswick prize with a very clever picture of a shady lane, with the sunlight striking hotly here and there. After the distribution of prizes, a testimonial from the students, consisting of three antique silver salvers, was presented to Mr. F. R. Pickersgill, R.A., Keeper of the Academy Schools.

MESSRS. HOGARTH, of Mount Street, have on their premises a curious and ingenious instrument, which may be spoken of as the Camera of Gainsborough. It is a device for showing, by artificial light placed behind them, certain pictures painted on glass by our great painter. The work was done for Gainsborough's own entertainment; and long after his death the famous collector, Dr. Munro, bought it of one of his relatives. The twelve landscapes are, most of them, in Gainsborough's later manner, quite characteristic and beautiful, whether beheld in front of the three humble candles which were the lighting apparatus designed for them by Gainsborough, or seen as transparencies by daylight against a window. We do not think there need be any question whatever as to the authenticity of the works; and the whole device—pictures, camera, and candlesticks—brings us curiously near to Gainsborough as he was in his hours of recreation with his friends.

THE exhibition of the Society of Painter-Etchers for 1882 will open on the 1st and close on the 30th of April next. All forms of engraving on metal, whether by the burin or the etching-needle, by mezzotint or aquatint, or by whatever other process the artist may choose as a means of original expression, are understood to be included in the term "Painter Etching," and, subject to the approval of the council, are eligible for exhibition, whether the artist sending them be a Fellow of the society or not.

THE wood-engravings in the *Magazine of Art* for December are particularly good. Who is the engraver of *Leaving Home*, after Frank Holl, R.A.? We have searched the plate with a magnifying glass in a vain effort to discover the faintest symptom even of an initial. Is it not time that our English publishers should adopt the practice of their French contemporaries, and give in legible type below the print the name of the engraver to whom its beauty is due. If the engravings have appeared before, it is perhaps too much to expect that their origin should be confessed; but where the cuts have been executed expressly for the publication, there can be no reason for withholding information which is not only the right of the artist, but a matter of interest to the public.

THE value of the assistance of electricity in the multiplication of works of fine art has been the subject of some interesting papers by M. Ernest Cheneau in recent numbers of *L'Art*. The continuations of papers already noticed have occupied most of the pages of this periodical lately; but the first number for this month has a very appreciative article on the American etcher Mr. F. S. Church, whose fantastic designs attracted no little attention at the Exhibition of Painter-Etchers at the Hanover Gallery.

THE creation of the Ministry of Arts in France has been as by the wand of a magician. But yesterday it was a matter for agitation; to-day the Minister is at work, holding receptions, and organising his forces. The promptitude by which the decree creating the Ministry was followed by the appointment of M. Antonin Proust, and by a further decree organising the administration, drawn up with the completeness and precision characteristic of French official documents, and the perfect intelligence shown by the new Minister of his varied duties and the alterations necessary to bring the scattered machinery under central control, look as though the agitators, the Government, and the new Minister had been in each other's confidence throughout.

BY an arrangement between the heir of the late Gustave Courbet and the French Government, thirty-three of his pictures were sold by auction last week. They included some of his more celebrated works, such as *Un Enterrement à Ornans*, *L'Hallali*, *Le Combat de Cerfs*, and *L'Atelier de Courbet*. Of the last, three etchings are shortly to appear by MM. Le Couteux, A. Lançon, and Waltner, as well as an etching of his *Amants à la Campagne* by M. L. Gaucherel.

THERE will be soon be five panoramas in Paris. A panorama by M. Castellani of the Siege of Belfort was opened in Paris on the 24th of last month, and another, of the Battle of Champigny, by the celebrated artists MM. Ed. Detaille and Alph. de Neuville, is in progress. We hope that it is not becoming a point of honour among artists to paint one panorama before they die.

THE Musée at Brussels has recently acquired two interesting works of the Flemish school of the sixteenth century—*A Musical Party*, by Antoine Palamedes; and *The Prodigal Son*, by Joes de Hemessen, thus signed, and dated 1536.

A SERIES of art publications of the first importance is announced by the firm of J. Rouam, of Paris, under the title of "Bibliothèque internationale de l'Art." Twelve volumes have already been arranged for, under the general editorship of M. Eugène Müntz. Among them are *Les Précurseurs de la Renaissance*, by M. Müntz himself; *Les Della Robbia*, by Signor J. Cavallucci; *Histoire de la Manufacture des Gobelins depuis ses Origines jusqu'à nos Jours*, by M. Alfred Darcel; *Les Musées d'Allemagne*, by M. Emile Michel; *Les Correspondants de Michel-Ange*, by Signor G. Melanesi; *Claud Lorrain*, d'après des Documents inédits, by Mrs. Mark Pattison; and *Ghiberti et son Ecole*, by Mr. Ch. Perkins.

THE last addition to the "Petite Bibliothèque artistique," published by M. Jonaux, of Paris, is the *Confessions of Rousseau*, in four volumes, with a Preface by M. Marc-Monnier, and illustrations by M. Hedouin.

THE animal-painters of France have formed a society, under the presidency of M. Charles Jacque. Their first exhibition will be in April and May next year.

M. PAUL GASNAULT has been appointed Keeper of the Limoges Museum. An interesting article on its founder, the late M. Adrien Dubouché, with a portrait of that accomplished and generous encourager of art, will be found in the last number of the *Revue des Arts décoratifs*.

THE *Gazette des Beaux-Arts* for this month is mainly devoted to antiquities and new illustrated books. The treasures of Chaldaean art excavated by M. de Sarzec, and now stored in the Louvre, and the collection at the Hermitage at St. Petersburg, are the subjects of two articles by MM. J. Menant and Rayet.

THE Musée d'Artillerie at Paris has recently been entirely re-organised by the Keeper, Col. Leclerc; and it is now said to form the finest

and the most complete collection of the kind in Europe. The Musée proper consists of four galleries. In the first of these are placed weapons, armour, &c., from the earliest Stone age down to the close of the Merovingian dynasty; in the second, armour of the classical days of Greece and Rome; and in the two others, armour and military costumes from the Carolingian dynasty to the Revolution. In addition, there is the collection Pierrefond, which consists of a very handsome series of armour, &c., from the beginning of the fifteenth to the end of the seventeenth century.

WE stated lately that a revival of fresco-painting for the external decoration of private houses was taking place in South Germany. Meanwhile, the older historic frescoes at Munich, in the Hofgarten arcades and on the new Pinakothek, have fallen into hopeless decay. But we now hear that those on the Isarthor, by Bernard von Naters, representing the entry of the Emperor Ludwig into Munich after the Battle of Mühldorf, though sadly damaged by "restoration" some years ago, have been recently subjected to a process of preservation—the invention of a local chemist—which promises to render permanent their present condition. The peculiarity of this process of preservation is that it allows the frescoes to be cleaned by washing.

THE STAGE.

THE play-bill at the Criterion Theatre was to be changed on Thursday night, when, in place of the farcical comedy of *Brighton*, the revival of which has been so successful, there was to be produced a comedy by Mr. Gilbert, called *Fogarty's Fairy*. We understand that the play, though "original," and "new" to the public, is not precisely new in point of date. *Fogarty's Fairy* was written some few years since, it seems, and destined for Mr. Sotaern. Its present interpreters are to be Mr. Charles Wyndham, Mr. Alfred Maltby, Miss Mary Rorke, Mrs. Wood, and Mrs. Alfred Mellon.

WE are sorry to read that the contemplated performances of Mme. Ristori, which we announced some time ago as likely to take place in England, have been at all events postponed—perhaps finally abandoned.

IT is refreshing to gather—as one does from the *Daily News* of Monday—that there is a serious chance of seeing one of the plays of Mr. Robert Browning on the stage very soon. Mrs. Kendal, it is announced, has thoughts of appearing as the Queen in *In a Balcony*. She will want a very delightful Constance, and a Norbert who can justify his possession of the love of these two women. Then the cast will be complete; for there can be hardly a doubt but that Mrs. Kendal—now in the full possession of her powers—will present a truly moving picture of the love-stricken Queen who has a past to look back upon and little future to look forward to. In *a Balcony*—at once one of the most passionate and subtle of the creations of its author—will afford to Mrs. Kendal an occasion for an elaborate study of subtle character and a magnificent exhibition of passionate emotion. If the piece can only be played once or twice it will yet be worth doing; but, now that the intellectual and artistic world goes largely to the play, there is no sufficient reason for assuming that the only literary *pabulum* that it is safe to administer is that which a very different public was satisfied with fifteen years ago.

MUSIC.

MDLLE. JANOTHA'S RECITAL, ETC.

MDLLE. JANOTHA gave her annual pianoforte recital last Wednesday afternoon at St. James's Hall, and added one more to the many suc-

cesses gained by her at the Saturday and Monday Popular Concerts and elsewhere. As we have mentioned several times, Mdle. Janotha has been playing better than ever this season, and the marked signs of approval with which she is everywhere received show that she is becoming a general favourite. Her unobtrusive manner, her pure style of interpretation, and her poetic insight into the meaning of the various composers have justly won for her the esteem of the press and the admiration of the public. There is no need to speak in detail of the short but well-chosen recital programme, which included Beethoven's *Sonate pathétique*, a *sarabande* and *bourrée* from Bach's English suite in A minor, Chopin's *berceuse* and *polonaise* in F sharp minor, a valse by J. Janotha, Schumann's *Carneval*, and a *rhapsodie* in G minor by Brahms. The last piece, the only novelty in the programme, is the second of two *Rhapsodies* (op. 79). The first, in B minor, was played by Mdle. Janotha at the last Monday Popular Concert. The second, like its companion, is very difficult; it is an interesting, but we should not say inspired, piece. Of the two, we prefer the first. The performance of Beethoven's sonata was all that could be desired; but in Chopin's *berceuse*, and a few numbers of the *Carneval*, Mdle. Janotha was not altogether successful. The recital was well attended.

M. H. Marsick, a Belgian violinist who has already been heard at the Musical Union, made his first appearance at the Crystal Palace last Saturday, and performed Vieuxtemps' fourth concerto in D minor, and some solos. For the present, we will only notice his finished mechanism and the general excellence of his playing. This week (though too late for notice) we shall have the opportunity of hearing him in Mendelssohn's concerto in E minor—a work even more showy, and of far greater merit, than that of Vieuxtemps. The latter studied under S. Sechter, of Vienna—"from whom," according to the programme-book, "Schubert began to take lessons in counterpoint shortly before his death." This erroneous statement has been frequently made in concert-books; but we are surprised to find it in an article signed by Mr. Grove, who takes such interest in everything connected with the great composer. Schubert called on Sechter, the Court organist, on November 4, 1828, to arrange with him about lessons, but, on his return home, he suddenly became seriously ill, and a fortnight later his short and troubled life was at an end. Beethoven's second symphony, in D, was admirably played by Mr. Mann's band; the last performance of this symphony was on February 28, 1880, and not October 19, 1878, as stated in the book. Miss Anna Williams was the vocalist.

At the last Monday Popular Concert before Christmas, Schubert's octet in F (op. 186) was splendidly played by Messrs. Hollander, Ries, Zerbini, Lazarus, Wendland, Wotton, Reynolds, and Piatti. This noble work was then heard for the first time in complete form. Hitherto, owing to the difficulty of obtaining the score, two of the most charming movements (an *andante* with variations and a *minuet*) have been omitted. The work takes over an hour in performance; but, for all that, it does not seem either long or tedious. Mdle. Janotha played a *nocturne* and *polonaise* by Chopin, and, for an *encore*, gave the same composer's valse in A flat (op. 42). Miss Carlotta Elliot was the vocalist.

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